BACK THE INVASION! BUY MORE BONDS! FIFTH WAR LOAN DRIVE!
MOTION PICTURE INDUSTRY CAMPAIGN, JUNE 12 - JULY 8

JUN 8 '44

VARIETY

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D-DAY BIGGEST RADIO STORY

N. Y. Drama Critics' Boxscore

Season of 1943-44
(JUNE 1, 1943—MAY 31, 1944)

Key to abbreviations: SR (shows reviewed), R (right), W (wrong), O (no opinion clearly expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
LEWIS NICHOLS (Times)	69	63	6	0	.913
LOUIS KRONENBERGER (PM)	65	58	5	2	.892
JOHN CHAPMAN (News)	65	53	10	2	.815
WARD MOREHOUSE (Sun)	54	44	8	2	.815
ROBERT COLEMAN (Mirror)	68	55	13	0	.809
HOWARD BARNES (Herald Tribune)	67	54	11	2	.806
WILELLA WALDORF (Post)	65	48	16	1	.739
ROBERT GARLAND (Journal-American)	63	42	15	6	.667
BURTON RASCOE (World-Telegram)	64	42	21	1	.656
"VARIETY" (Combined)	70	63	7	0	.900

Nichols (Times), Kronenberger (PM) 1-2 in 'Variety' Drama Critics' Score

Winner of the annual "Variety" boxscore on New York drama critics predictions for the 1943-44 season is Lewis Nichols of the Times, with Louis Kronenberger, PM, the runner-up. Their standings were the same at midseason.

Nichols registered a percentage of .913, correctly prognosticating 63 plays and musicals out of 69 covered. Kronenberger guessed right 58 times out of 65. According to the "Variety" checker-upper, he specifically missed out five times while he gave no clear opinion in two instances, which also count as wrongs.

Standings constitute a list that is made up of nearly all second-stringers, a bunch that failed to select a "best play" of the season. Regular critics on New York's dailies are in uniform, acting as war correspondents or in some form of war service, being on leave from their respective papers. Nichols, who was drama editor of the Times, is bat-

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D. C. CURIOUS ABOUT SKOURAS-RANK DEAL

Washington, June 6.

Wendell Berge, U. S. assistant attorney general in the anti-trust division of the Department of Justice, is planning to look into the deal recently made by 20th-Fox with J. Arthur Rank to determine whether it is in line with the government position regarding international cartels.

"Any merger of major companies is a matter of interest to us," said Berge, "and we will acquire information about it." Berge said he did not intend to imply that the Skouras-Rank agreement was illegal.

"Our general policy," stated Berge, "is not averse to cartel agreements which would facilitate the distribution of American films abroad." The department is opposed to exclusive territorial agreements, however, under which distribution or exhibition of films would be restricted.

'Come Seven, Papa Can't Lose a Good Tooter'

Detroit, June 6.

A crap game seems to be the answer to how one maestro holds together his musicians these perilous times. It's said that the batoneer, plenty lucky with the galloping dominoes, holds his men by keeping them in debt to him and constantly working to get out of the red.

He also is said to have taken stage hands and porters, but there's no room for them in the troupe.

ASCAP, B'casters Breach Widens

Washington, June 6.

Possibility looms of the head-on clash between the National Ass'n of Broadcasters and the American Society of Composers and Publishers over performance fees winding up as another ASCAP-BMI scrap, with indications that the conflict may soon be Federal Court-bound.

The issue which has just come to a head in a special report by the NAB Music Committee, covers six controversial points in which the broadcasters fail to see eye to eye with the ASCAP auditors. The matter has been simmering for more than six months since the NBC Music Committee undertook to study ASCAP claims, called upon the broadcasters for information, and then put six specific points for interpretation to John G. Paine, ASCAP general manager.

The points:

1. Clarification of ASCAP's policy regarding royalties on announcements containing no ASCAP music scheduled immediately adjacent to

(Continued on page 36)

B'CASTERS SERVE ANXIOUS NATION

Commercial Shows Go By Board As Networks and Indies Go All-Out on Invasion News

NEWSMEN TAKE OVER

After getting offside Saturday (3), because of an erroneous Associated Press invasion flash, broadcasters from coast to coast completely ignored all commercial commitments starting shortly after midnight Tuesday (6) to report the "world's biggest story." The Invasion was on.

Never before in the industry have the entire facilities of all networks,

(Continued on page 42)

UNRRA Will Use Pix Importantly

Washington, June 6.

United Nations Relief & Rehabilitation Administration, the world relief organization in which this country will play the leading part, is shaping up an important motion picture program along informative lines.

The film division plans to offer for screening in the U. S. and abroad factual pix explaining its work, and will lean heavily on American in-

(Continued on page 16)

ARGENTINE PIX HELD TOO FAVORABLE TO U.S.

Montevideo, June 6.

In the most unusual case of its kind yet reported, Argentine military government has ordered Artistas Argentinas Asociados (AAA) to reshoot two key scenes in latest super, "Su Mejor Alumno" ("His Best Pupil") because they allegedly were too favorable to the U. S.

Instituto Cinematographico del Estado h.q.ed in Buenos Aires, gave the ultimatum after o.o.ing a preliminary cutting of the pix, which was originally skedded for release last month. Story deals with the life of Sarmiento, one-time Argentine president, who is regarded as an idol of pro-democratic forces because of his long-standing interest in the States and his introduction of Norteamericano teachers and methods into Argentina.

Scenes to which the military objected were taken from authenticated history.

Theatres' 'News' Gimmicks As Offset To Invasion Inroads; Expect B.O. Lull

Invasion Bond Plea

Cincinnati, June 6.

Bob O'Donnell stated here today, "On this momentous occasion, glorious D-day, the efforts of our fighting men and our Allies should be a solemn inspiration to every member of our industry.

"Invasion multiplies our obligation to our boys, our Government and our homes. Sell more bonds to provide more power for Eisenhower. Sell invasion bonds!"

Long-awaited news of The Invasion early yesterday morning (Tuesday) immediately spurred theatre operators to prepare offsetting any inroads on boxoffices that might occur, though unpredictable as to what harm may be caused and for how long attendance might be affected.

Since it is anticipated that people, at the outset at least, will cling to radios as much as possible and follow newspaper reports closely, theatres are planning to issue announcements from stages or throw flashes on screens when more important bulletins are received, as a means of holding patronage. Expected also that theatres throughout the country will call attention of the public to this service in newspaper ads. In Washington, Warners started prepping its patrons in advance by inserting the following in display advertising on shows there: "Get Invasion News When It Comes—Warner Bros. Theatres—from WTOP-CBS News Room."

Some theatres, which would ordinarily change shows this week, are

(Continued on page 42)

Coast Air Shows Cut Comedy D-Day

Hollywood, June 6.

The Tuesday lineup of radio shows tonight (Tues.), emanating from here, was thrown into the following juxtaposition because of the invasion: Bing Crosby went on with Bob Hope for 15 minutes in Hope's regular slot, with their chatter consisting of a serious discussion of the war; Ronald Colman, also on NBC, was on for only 15 minutes and read a poem by Edna St. Vincent Millay.

CBS cancelled the Norman Corwin show and all commercial plugs from programs. On orders from N. Y., Burns & Allen cut all comedy from their show.

Local stations killed all commercials throughout the day, and cancelled all programs, using only martial music and war news to fill in.

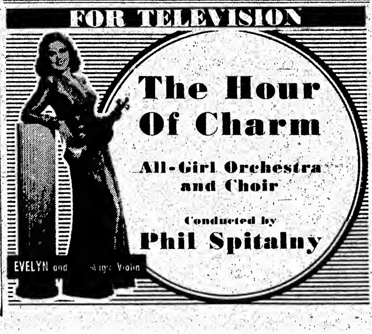
FILM PRODUCTION WITH ONE EAR IN THE RADIOS

Hollywood, June 6.

The invasion news reports saw film production units at the studios working with all ears glued to portable radios today. Seldom have so many had so little sleep. Everybody was up all night Monday, the official radio flash, hitting here at 12:32 a.m. At 2:15 a.m., however, there was not an auto to be seen moving the entire length of Wilshire Blvd.

Top executives who never reach

(Continued on page 42)



Cantor's Halloran Routine a Closeup Of Show Biz 'M.D.'s' With Laugh Plasma

By ABEL GREEN

A trip with Eddie Cantor to any of the hospitals—"the purple heart circuit," as he calls it—is more revealing than any second-hand reports. When one sees the magic effect of a song, a gag or a silly comedy routine on the bedded soldiers, it's readily apparent that show business has a lifetime career ahead of itself, long after the victory is won.

The convalescent boys respond more to that sort of thing than science. It's an x-quality therapy which no medico could prescribe. The MD's from the 4A's have more penicillin potency for the GI's than perhaps plasma. In fact, as the blood plasma is being administered in the Halloran hospital (Staten Island) wards, Cantor, Nora Martin and Harry Von Zell are making with the nonsense.

Somehow the oldtime songs click best with the kids. It's an anomaly that "I Don't Wanna Get Well, I Don't Wanna Get Well (I'm in Love With a Beautiful Nurse)," "Making Whoopee," "Margie," "Ida" and "Susie"—songs which were hits 25 years ago, or before the 1944 GI's were born—seem to click best.

However, the current crop gets its innings, such as "It's Love, Love, Love" and "We're Having a Baby (My Baby and Me)." Von Zell does hoke comedy bits; Nora Martin solos and later doubles with the peripatetic star who streaks from ward to ward in the afternoon, and then puts on a big show at night, directly after dinner. This runs an hour, aided by Grace Shannon at the ivories, and fortified usually by a magico to break up Cantor's canter.

The cavalcade of songs seems endless; he does perhaps 20. The magic response, such as from one rather lachrymose colored boy, is worth more than any amount of straight medical attention, as one nurse at Halloran observed. Cantor achieved that via "Hallelujah, Brother," a rhythmic; Harlemesque spiritual, which is a great audience breaker-downer right from the start. It calls for much hosannaing and handshaking, with "amens" and "hallelujahs," surefire for the hospitalized GI's.

Even at so well-frequented a base as Halloran, Cantor noticed some of the shortcomings which are aggravated in the hinterland spots, and that is the lack of proper cooperation from the hospital attaches with the visiting talent. It runs the gamut from terribly out-of-tune pianos to no idea of how to properly channel the performers from one ward to another. If the hospital officers are reticent about giving orders to altruistic actors, Cantor urges it would be better if somebody in authority would help cue the performers on which wards to visit, etc.

Sally Rand Drops Fans To Give the Lowdown On Her High Ideals

Detroit, June 6.

Appearance of Sally Rand as speaker at a public school here, provoked some public uproar until the press took up the cudgels on her behalf, pointing out that what she gave was no strip act, but a patriotic talk.

The fan dancer, who was appearing at the Bowery nitery here, was invited to speak at an intermediate school, where her nephew and niece were pupils. The principal got around the nudity angle nicely by introducing her as a widely-traveled person "who is eminent in her profession." Same principal told the press after the speech, "I didn't expect a talk with so much soul in it."

The stripper, wearing a red, white and blue ensemble, told the kids that they faced a major role in the post-war period—"that men all over the world are dying for ideals and it is up to you to see that the world is brought up to those ideals. It is your patriotic duty to make it a better world."

Lou Holtz Out at M-G; Slates Vaude Revue

Lou Holtz, under contract to Metro as actor, writer, producer and assistant to Arthur Freed on musicals, goes off the payroll July 5 after one year on the lot.

After he leaves the studio, Holtz will move to San Francisco to open a tour with Paul Small's vaude revue, "Startime."

Absorb 10% of Tax

Cafe and nitery owners were so elated over reduction of tax to 20% that many have agreed to absorb 10% of the rap.

Whether the voluntary lift is temporary or permanent remains to be seen.

July 1 to See 20% Cafe Tax

Washington, June 6.

The Senate today approved the conference report cutting the cabaret tax to 20%, with no distinction between civilians and members of the armed services. House approval is but a matter of hours, experts predict.

Washington, June 6.

The new nitery tax, effective July 1, will be a flat 20% without any exemptions for servicemen, on the basis of a compromise reached yesterday (5) by a joint House-Senate conference committee.

The Senate group came in with the measure sponsored by Pat McCarran (D., Nev.) and Sheridan Downey (D., Calif.), calling for 20% and an exemption for servicemen in uniform. The House delegation wanted to retain the present 30%.

The compromise is about what the Congressmen figured would come out of the confab and there appeared little opposition to a settlement after the solons got together. The Treasury is still against any cut and sought to stall action until it could get the nitery tax returns for April.

Love Feast

The Downey - McCarran rider, which went through the Senate last Wednesday (31) on the bill to increase the national debt limit, was identical with what originally passed the Senate when the overall tax bill was up for consideration. However, the House insisted on 30% and refused to exempt men in uniform from the bite.

The rider went through in practically a love feast last week, with Senator Theodore G. Bilbo (D., Miss.) striking a mild blow for pictures although he didn't follow through.

The nitery bite as offered by (Continued on page 40)

YOUNG TALENTS MAP BROADWAY MUSICAL

In the manner reminiscent of the beginnings of the Rodgers-Hart team, a group of youngsters have gotten together to stage a musical production, "On the Town," skedded for Broadway this fall. Show will be written, produced and staged by 23 to 25-year-olds headed by Leonard Bernstein, who recently has forged to the front of the ranks of young symphonic composers and conductors. Bernstein will do the music, with Jerome Robbins the choreography.

The book is by Adolph Green, Betty Comden and Robbins. Green and Camden are the last of The Revuers. Musical will be produced by Paul Feigay, who was associated with the New Opera Co. in the production of "Rosalinda," and Oliver Smith who designed the sets for that show.

Talent is being recruited from ballet groups and legit youngsters with rehearsal skedded for the first week in August. Musical will play six weeks out of town before hitting Broadway. No house has been set yet.

Connie Moore's App Op Sets Back 'A.C.' Finale

Hollywood, June 6.

Constance Moore is reported doing very well today (6) following an emergency appendectomy performed Saturday (3) after she was rushed from the set of Republic's "Atlantic City."

Film's production finish is now pushed back indefinitely because actress has five days of strenuous dance routines to complete for picture.

103rd WEEK !
KEN MURRAY'S
"BLACKOUTS OF 1944"
El Capitan Theatre, Hollywood, Cal.

"Once you've seen Ken Murray its easy to ken why he's still running."
CHARLOTTE GREENWOOD.

Writers Nix Cuffoing Scripts for Stars Who Plan Touring Overseas

Hollywood stars bound for overseas bases to entertain GI's have been getting the cold shoulder in recent weeks from Writers War Board and like organizations called upon to submit scripts on a gratis basis because of the patriotic pitch entailed. The move on the part of the stars for suitable material stems from the negative reaction accorded some of the pic headliners by the fighting boys because of the failure of the stars to take an "act" along with them.

Scripters identified with the various war activities committees who have been approached on a semi-official basis by the stars or their agents take the viewpoint why should they be made the patsies for stars well able to fork out $1,000 or $2,000 for a good routine. While it's incidental to the principal theme of patriotism, it's pointed out, the fact remains that the stars going over can capitalize on the tours to the foxholes by building up future audiences, and that it's nothing short of penny-wise pound-foolish not to realize that, in the same manner, this lack of foresight in providing themselves with proper material will destroy these same future audiences.

What they can't understand is the lack of business acumen on the part of the star's agents in not protecting their property by the necessary investment in providing the best possible scripts. These stars who are in the money, they point out, have no justification in asking for the free service. The scripters channeling their energies into the war effort are ably filling the bill but maintain that they prefer to utilize their talents for the numerous other war activities where their abilities are needed rather than for the personal benefit of a few.

SCHMALTZY MAESTROS 'OUT OF THIS WORLD'

Hollywood, June 6.

Paramount has picked five top maestros for featured spots in "Out of This World." Quintet of bandleaders includes Ted Fio Rito, Henry King, Ray Noble, Carmen Cavallero and Joe Reichman.

All are piano players and will do a sequence in film in which they will play five keyboards simultaneously.

Ted Lewis and Lopez Ought to Form an Act

Pittsburgh, June 6.

Ted Lewis came to the Stanley theatre last Friday (2) announcing that D-Day couldn't help happening this week. He had something in his favor, too, because three years ago when Lewis played the same house, the Germans invaded Russia; next time he came through, came Pearl Harbor.

On Saturday (3) came the false invasion flash. Lewis still thinks it'll be this week regardless. [This story was mailed Sunday; Tuesday morning's invasion news confirmed Lewis' prognostications]. Couple more coincidences and he'll be taking the lead in prognosticating from Vincent Lopez.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 6.

Editor, "Variety,"
New York 19, New York.
Dear Mr. Anthony:

Sgt. Harold Salemson, Jack Lait's handsomest nephew, foxholed somewhere between Casablanca and Belfast, has an entertainment problem which he passes on to us. It seems on the Book's private and public recommendation he went to see "Going My Way," at one of Par's far-flung premieres. But he never got there because the way was blocked with hordes of soldiers going the other way. It was a panic, but not in the way the trade generally construes the word.

What happened was that the picture was projected on 16 mm. film from the balcony of a theatre big enough to store the Met. The results were so awful that the more suspicious GI's thought it was a trick of Sinatra's garterless operators to sabotage the Crosby rating. The stampede away from the house soon emptied the first show. The operators then tried setting up the projector in the middle of the orchestra seats for the second show. That, if anything, created more chaos than the drive from the balcony.

The general opinion seemed to be that if Par's idea was to build a lot of good will for an unquestionably beautiful picture by having the boys write home about it, the reports will read like the "Gripes of Wrath" and should be discounted 100%.

I tried to console myself by remembering that the first time "Broadway Melody" was played in Oslo, Norway, the results were even worse. Charlie King and Anita Page looked like gargoyles. The singing was out of Bloomingdale—the asylum, not the bargain basement. Stolid Vikings stampeded from the theatre. The title was changed on the next showing to "Broadway Malady," but even that didn't help. And these people had been raised on the morbidity of Ibsen and were expected to like anything. It looked like the death of talkers. And that's why "Cover Girl" can't do better than $125,000 a week.

Well, I wanted to talk these puzzling problems over with somebody, so I telephoned Sid hiding out in an igloo in Beverly Hills on Chilcoot Pass. Before I could contact him all our radio stations went off the air because, as he explained later, "Nobody could identify a P-38 in all this freezing fog."

For 33 minutes we had a nice smooth piece of dead air, which was the longest wait for laughs Bob Hope ever breathed through. Everybody stayed tuned to his station, thinking it meant the invasion. Then Red Skelton came on in the middle of a gag and everybody laughed, proving that even dead air can be funny in radio.

That "Sunny" California

When I finally got through to Sid he told me not to take projection problems in North Africa, or even Northern Ireland, so seriously. He was more concerned with the rumor that the frosting machinery at the "Ice-Capades of 1944" had been turned off because the natural temperature of "Southern" California was so far below freezing as to make the manufacture of ice a sheer waste of electric power. (It sounds like a gag of Gracie Allen's. I don't get it. Do you?)

Quietly I tried to draw his attention to a long piece in "Stars and Stripes" about his 16 mm. fiasco of "Going My Way," but all he would say was it was too bad because the shipment of 35 mm. equipment was out of the question, and why didn't I concern myself with more cheerful things?

When I asked him to name one he said, "Well, Fred Astaire's legs, for instance."

I told him I thought that short skirts had taken up all the interest in legs that the eyes of the human race could stand at this time.

"But male legs make more money," he countered.

I couldn't believe my ears. One of them distinctly felt a needle. "Why don't you write a piece about them?", he prodded.

"For Who?" I asked, even my grammar cracking under the needling.

"Oh, Reader's Digest. In fact, anybody but us."

I hinted that the subject seemed to lack sex appeal. But he seemed to hold a contrary view.

"Listen," he said, "if you saw a sign, 'Through these portals pass the most beautiful legs in the world,' you're probably the sort of chump who would assume the promoter was selling you the gams of Marlene Dietrich, Rita Hayworth and Frankie Bailey's granddaughter. You wouldn't know that in boxoffice appeal the legs of Fred Astaire, Bill Tilden and Ty Cobb have topped any other six legs in the world."

"Interesting," I said, "but this 16 mm. thing——"

"In dollars and cents," he continued, "these boys have run their legs into millions. Astaire started out in 1914 and is still making $100,000 a picture, thanks to his legs. That represents 30 years of being on his toes for, remember, he started out as a ballet dancer."

Dizzy, In Spades

The flow of his speech was getting me dizzy. The guy must be telepathic, for he picked the word right out of my mind.

"If anything Dizzy Dean confirms the point," he continued. "A great pitcher, he was clipped on the toe one afternoon trying to get out of the way of a hard hit ball. Afterward in trying to favor his painful toe, he threw out his shoulder. Thus a career which might have gone on for 20 years was closed in seven years because his legs no longer gave him proper support."

"He still had a leg to stand on," I suggested.

"Yes," he said, "but in his business he needed two."

My mind began wandering among the profitable gams of Ginger Rogers, Zorina and Sonja Henie, but even here he blocked me off, pointing out that these were babes in the wood compared to Astaire, Tilden and Cobb. (Whatever happened to Tinker, Evers to Chance?)

By now I was rolling with his punches. It was the only way I could last till the bell. I told him that Mistinguett, the first to be billed as the possessor of "million dollar legs," actually earned that much through her most visible means of support. She was starred in French music halls for 40 years. When well over 60 she was still doing adagio dances with the speed and oomph of girls young enough to be her granddaughters. Her legs were massaged and treated more carefully than the faces of Hollywood stars.

From there I tried to move over to the mileage of F. D. R. has covered in the last 20 years without making a step on his own. I thought that way I could get back to North Africa and the 16 mm. projectors. But you know that guy when he gets carried away with an idea. He got so hopped up about "Assignment U. S. A." that he even got a sponsor for the sponsor, with Boston and Memphis (or was it Mobile?) included out of it. He was back to Astaire.

He even suggested I could interest a producer to make a short of the subject. "Grant Rice," he said, "or your friend Norman Sper."

But I ask you, Mr. Anthony, if a cameraman tried to photograph the legs of Astaire, Tilden and Cobb, even in slow motion, and a girl of no talent and no particular beauty walked by, and the wind blew her skirts skyward, wouldn't everybody turn from the most valuable legs in the world to check on the boxoffice possibilities of the passing newcomer? Or am I just old-fashioned, out-of-date, and early M-G-M?

I ought I suppose to sign this "Worried," but in this fogbelt that might make me hard to find. And so I remain

Your devoted public,
F. S.

Helen Says No—Again

This makes it official, in spades: Helen Hayes says no and laughs at the basic idea of anybody suspecting she could ever be a candidate for Congress.

What bothers the star is that her repeated denials only seem to inspire newsmen to print her political views.

EXHIBS CRY 'PIX SHORTAGE'

End 'Cold' Previews

Now that the Consent Decree majors have mapped a schedule to sidestep conflict of tradeshowings, the distributors should adopt a onetime "Variety" practice of not reviewing pictures in a "cold" projection room. Especially murderous for comedy, where audience reflex values have a dominant effect, it should be a cardinal intra-trade rule that none in the trade—press or exhibs—see pictures without an audience.

Many years ago *Sime* laid down a "Variety" rule that no films be reviewed for the trade without a lay audience. With the years the practice first underwent modifications, because of intra-trade conveniences; with the Consent Decree it has become, almost completely, a cold projection room screening, either to a handful of tradepress reviewers or a limited number of rather hardboiled exhibitor previewers or their buyers.

Setting up a master clearance book for all tradeshowings, nationally, is a step in the right direction. None can run pellmell from tradeshow to tradeshow, or view marathons of celluloid, and appraise the values rightly. A great, practical help by the Consent Decree companies now would be to spot these tradeshows with live audiences as far as possible. By the very nature of the CD, each of these five majors is a chain theatreowner, so the facilities are certainly there. *Abel.*

RKO Incorporates Tele Unit; Other Majors Wary of Exhib Opposition

While most major film companies have been inclined to proceed slowly rather than jump into television program production, and both independent and chain theatre operators fearful that the new medium (which will bring sight and sound entertainment into homes) will prove strong opposition, RKO yesterday (Tues.) announced the organization of RKO Television Corp. to develop television programming.

Theatre subsids of most major companies, headed by veteran showmen, have been strongly opposing entry into television by film companies on the grounds that the picture industry should not contribute to the strengthening of another type of entertainment which, they believe, is likely to prove the most formidable opposition yet encountered by the screen.

That the announcement of the formation of the RKO television subsid will stampede other majors into sudden action appears doubtful. Most of the film companies conducting television experiments do not foresee extensive development of the new medium for some time, though plans have been made to step into the field when the issues both as regards the threat to exhibition and commercial aspects have been clarified.

Rathvon's Viewpoint

N. Peter Rathvon, RKO president, in announcing the formation of a television subsid, stated "While television is generally regarded as primarily the concern of radio broadcasting companies it is most definitely a field which cannot be ignored by the motion picture industry.

"Anything which bids for the leisure time of the public—from baseball to magazines—is in competition with the movies, but television,

(Continued on page 47)

KENT'S COAST TRIP BEFORE LONDON POST

Larry Kent, executive assistant to Spyros Skouras, 20th-Fox prexy, left New York for the Coast over the weekend for a stay of four to six weeks.

Plans to spend most of the time visiting with his family and putting affairs in shape before returning east to leave for his new post in England where he will represent 20th interests in Gaumont-British.

Lawler Made Legal Pard

T. Newman Lawler becomes the fifth partner in O'Brien, Driscoll & Raftery, N. Y., theatrical law firm. Capt. Dennis F. O'Brien and Arthur F. Driscoll founded the firm with the late Moses L. Malevinsky. Edward C. Raftery, prez of United Artists, and Paul O'Brien, the senior partner's son, comprise the other partners. Lawler has been handling some of the firm's more important clients, the partnership taking effect this week.

Moppet to Star for WB

Hollywood, June 6.

Claire Foley, moppet, will be upped to stardom by Warners in her forthcoming picture, "Don't Ever Leave Me."

Film is based on an original story by Norma and Ben Barzman. Mrs. Barzman is a Los Angeles newspaper scribe, formerly Paris correspondent for the Associated Press.

Harley Says B. O. In England at Peak; May Never Be Equalled

Francis L. Harley, 20th-Fox managing director in Great Britain, was lauded as "a soldier of our company, carrying on in the midst of London bombings" by Tom Connors, vice-president in charge of 20th distribution, at a luncheon to Harley last Friday (2) at the Plaza hotel, N. Y.

Connors also praised the ingenuity with which Harley carried on operations despite handicaps during the severe days of the London blitz.

Tracing conditions in Britain under wartime conditions, Harley pointed out that weekly attendance at motion picture theatres now was around 32,000,000 compared with 20,000,000 a few years ago. He stated that the business being recorded in British theatres today likely will be the top for years to come, and may never again be equalled. He reminded guests that Britishers had little else to spend their money on in wartime. He estimated that 75-80% of screen-playing time was taken up by U. S. product. Harley described how the American film industry was rushing pictures to the boys at the front.

Harley said that United Newsreel, the combined newsreel of American newsreel companies, was working hand-in-hand with the British.

SKOURAS PLAYS HOST TO OTHER PIX TOPPERS

Spyros Skouras, 20th-Fox prexy, last Friday (2) hosted film company presidents at the Cloud Club, New York. He related experiences on his trip to England, giving exhibs his perspective on business potentialities abroad.

Skouras may leave New York for the Coast in a week or two.

Clark's Coast Hop

Olin Clark, Metro story editor, is scheduled to leave New York for the Coast next Sunday (11) for huddles with studio executives on forthcoming production.

William J. Fadiman, Metro scenario editor, who was in N. Y. for about two weeks, returned to Hollywood last Sunday (4).

SUBSEQUENT RUNS MAINLY AFFECTED

Increasing number of independent theatre operators, particularly in subsequent run situations, are reported complaining about a shortage of film, with some pressuring distributors to make more product, either old or new, available. At the same time executives of producer-affiliated circuits are known to have expressed dissatisfaction with the holding back of product, claiming that this policy may be profitable in case of big grossers, but that dissapointed "A" pictures do not gain from delayed release and theatre business has meantime suffered through lack of sufficient supporting product.

Meantime, one of the major distributors alone is receiving around 10 requests daily from exhibitors for more product, with possibly 40 such requests daily being received by N. Y. home offices of major distributors. While some of these are for old pictures starring male stars now in the armed forces, exhibs are essentially trying to get more product.

Contention in exhibitor circles is that distributors cannot continue to release so few pictures and keep over 17,000 theatres, how reported in operation, open. In some cases exhibitors have stated that unless more product could be assured they may be obliged to shutter temporarily.

Metro last year made around 10 old pictures available for exhibitors to meet the shortage which was already then apparent. M-G did not place the pictures on the market as reissues, making no effort to sell the oldies, but merely made prints available upon request in shortage areas.

Efforts to relieve shortages may be made by distribs this year, since the demand for additional product has become accentuated. Problem of getting additional prints, around 50 for each picture or total of 500 prints for any company planning to make 10 oldies available, is now more acute, however, because of laboratory processing delays.

Pitt's Pix Shortage

Pittsburgh, June 6.

Shea's Fulton will shutter for several weeks after July 4 because of product shortage. House is scheduled to reopen in August with Deanna Durbin's "Christmas Holiday."

Anglo-U. S. Star Swap Postwar

Use of American film stars in British production will likely await the end of the war, from all indications, though Metro has long had plans for bringing top players from its Culver City lot to England for the British production unit headed by Sir Alexander Korda and Ben Goetz. Understood that M-G plans to carry out the plan of interchanging players after the war, however.

Metro's production in England will likely be limited to two pictures for the current year, though four or more big budgeters are slated to be made there annually as soon as technical manpower, talent and material shortages are overcome.

Korda, who has already started on "Perfect Strangers," his first under the Metro banner, recently parted company with Wesley Ruggles, director, when the latter disagreed about the yarn which is based on an original.

Goetz, currently in New York, is awaiting transportation availability for his return trip to England. Up for consideration as the next production in England are "Velvet Coat" and "Pastoral," which selection likely to be made after Goetz arrives in England.

Landers Ex-Col.

Hollywood, June 6.

Lew Landers asked for and received release from his directorial contract at Columbia over the weekend.

He rejoined the studio after leaving the Marine Corps a year ago.

Grosses Dip Slightly But Good Pix Becoming More Important Factor As Lesser Product Suffers Setbacks

Theatre operators and distribution executives report a slight dip in grosses in many parts of the United States which is attributed primarily to price resistance resulting largely from abnormally high admission scales. Pointing out, however, that strong product is recording as good or better business than ever before, trade executives state that the test of picture quality is again becoming the most important factor within the industry and that the type of product which has been made quickly and haphazardly to cash in on boom conditions is likely to suffer most.

Production execs believe that a reexamination and closer scrutiny of story values is also in the cards.

Apart from the high admission scales, recently going to new highs when the 20% admission tax came into effect, factors being analyzed in relation to the b.o. dip are invasion, stimulus, high income taxes, intensified bondselling campaigns, and an awakening among many war plant workers that a change in the military situation may result in temporary layoffs until Government and private industry reconstruction plans for reemployment are launched.

May Cut Scales

High admission prices, however, are believed one of the substantial factors in the slightly softer demand for motion picture entertainment. In many areas, it is reported, there is considerable talk among theatre operators of lowering admission scales. Such a move might be made, now that "D" Day has come, in an effort to offset radio and newspaper headlines during the early phases of the invasion. Another possibility is that such admission reductions might be retained after the invasion also, with the invasion figuring as an excuse rather than as a reason for such a move.

Picture house attendance has always, and will likely continue to be, tied in with general economic conditions. And in any appraisal of conditions resulting from any changeover from war to peacetime conditions, the latent demand for civilian goods, which have been

(Continued on page 47)

Rubin Remains East

J. Robert Rubin, scheduled to leave New York around June 15 for Santa Barbara, Cal., to recuperate from a recent illness, has postponed the trip.

Understood he plans to stay east to keep abreast of developments in the Government proceedings against the Schine circuit, Buffalo.

Reissue of Par's 'Sign Of the Cross' Tied In With the Fall of Rome

Recently deciding to reissue "Sign of the Cross," with a specially-produced prolog laid in Rome, Paramount is laying immediate plans to rush picture into dates throughout the country with a view to cashing in on public interest in the fall of Rome to the Allies Sunday night (4). To this end, Barney Balaban, president of Paramount the next day, Monday (5) held meetings to discuss plans in this direction. Print of the picture, with the new prolog, arrived in N. Y. only Friday (2).

Neither a tradeshowing nor a tentative release date had been set for "Sign of Cross," originally produced in 1932 by Cecil B. DeMille, who recently made the new prolog.

"Cross," when released in 1932 during the bank holiday and bad times is estimated by Par officials to have been seen then by only one-third to one-fourth of the number of persons who normally would have been drawn by it. This estimate is based in part on the fact that the picture grossed $2,200,000 in foreign rentals but less than $1,000,000 in the domestic market, whereas the opposite proportion is ordinadily the case.

TODD'S 'PICKUP GIRL' TO SPITZ-GOETZ (RKO)

Hollywood, June 6.

Mike Todd's Broadway show, "Pickup Girl," will be picturized by Leo Spitz and William Goetz and released through RKO by pair in association with legit producer. Todd reported to have sold film rights for $50,000 to filmsters, deal involving his receiving 50% of profits.

Todd, now back east clearing the rights to the play with Dramatists Guild, set the deal when he was here last week.

Raftery, UA Chiefs In Huddle on Board Boost

Hollywood, June 6.

Ed Raftery, United Artists prexy, is in town conferring with Mary Pickford and Daniel O'Shea, of Vanguard Productions, on the choice of new members of the UA board of directors, which is being increased from five to nine.

Reorganization of the company will be completed at the annual meeting to be held June 16 in Wilmington, Del.

'Beaut' Vs. 'Girls' on B'way

"Bathing Beauty," M-G-M Technicolor musical starring Red Skelton, which the company reports was produced at a cost of $1,750,000, will preem at the Astor, N. Y., June 27, following current "See Here, Private Hargrove."

Booking will result in two top-budget Metro musicals competing against each other on Broadway, with "Two Girls and a Sailor" slated to play the Capitol, Loew's N. Y. flagship, for at least three weeks starting June 15.

"Canterville Ghost" will follow UA's "Since You Went Away," which goes into the Capitol after "Two Girls."

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SET!
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E-DAY
WAR SAVINGS BOND SERIES E
ISSUE DATE
IS JUNE 12th

GO!

BLOOD, SWEAT— —AND BONDS!

Sure we're in the fight. It's "E" Bonds we're after! We'll get 'em!

It's the real thing over there now . . . somebody's son, somebody's sweetheart, somebody's pal won't come back. Our very own, perhaps.

For all of them, for this America of ours, let's make this War Loan click! The best campaign the industry ever saw! With parades and banners streaming, with Bond Premieres and true-talk Trailers, with Hero Lobby Charts and Free Movie Days. The works!

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FIGHTING 5th WAR LOAN

JUNE 12th—JULY 8th

This Message Was Prepared and Inserted in the Trade Press by:
COLUMBIA PICTURES CORP., METRO-GOLDWYN-MAYER PICTURES, PARAMOUNT PICTURES INC., RKO-RADIO PICTURES INC., 20th CENTURY-FOX FILM CORP., UNITED ARTISTS CORP., UNIVERSAL PICTURES COMPANY INC., WARNER BROS. PICTURES INC.

Emphasis on the Zany and Music Pix, Better B.O. Than 'Serious' Subjects

Shooting schedules from the Coast for the past several weeks reveal that producers are banging away at musicals and comedy films in greater numbers than heretofore. It all has come about after sales and production executives sat down and scrutinized grosses garnered by other type films.

Recent b.o. results on pictures leaning heavily on drama have not been encouraging. Lighter fare, with emphasis on music and zany antics, have been the coin-getters, and these type films are now getting the attention of studio toppers. The public wants levity and a few 'cleff-happy tunes.

Critics may have panned some of the none-too-serious pix, but the public supports them regardless, and that is what counts. Tally sheets show that Mr. and Mrs. Filmfan do not want to be fed the serious stuff.

Top-budget productions naturally nab the best take at the b.o., and producers within recent weeks have found many "sleepers" in the light and zany-type film they are distributing. Color automatically gives each picture additional weight at the wicket. But producers can't get enough of it, with all color labs jammed to capacity. From reports, they will not accept any more business than 48 films contracted for at the beginning of the year.

Currently at work on studio sound stages are 57 films, some 35 of which are studded with music, comedy and light touches. Many others, which will go into production shortly for release during the 1944-45 season, are in a similar vein. Five of eight top-budget films slated for production by Republic studios, as announced last week, will be musicals. Metro, Paramount, Warners, 20th-Fox and other majors, from schedule blueprints now in the process of being completed, plan to go all-out this year on comedy and musical films.

Fox's Filmusicals

Hollywood, June 6.

Heavy stress on filmusicals planned by 20th-Fox for coming season, with 17 of 27 features scheduled as tuners. Some of these fall within bracket of 1944 release, but studio execs say ratio of 40% of cleffers will be maintained into next season.

Already set by 20th are the starting dates for "Winged Victory," "Where Do We Go From Here?" and "State Fair," while "Irish Eyes Are Smiling" and "Something for the Boys" are already in production. Eleven other musicals are currently being prepped.

Rodgers and Other M-G Sales Execs on the Lam

William F. Rodgers, Metro v.p. and general sales manager, leaves for the Coast tomorrow (Thurs.) to look over company product and line up the company's eighth block.

En route Rodgers stops over in Detroit, Milwaukee and Chicago. He plans to remain on the Coast until June 23, then heading for Kansas City, St. Louis and Cleveland before returning to New York.

John J. Maloney, Metro central sales manager with headquarters in Pittsburgh, and Charles F. Deesen, his home office assistant, are en route to Dallas. They will tour exchanges under Maloney's supervision.

Warners in Deal For Melbourne Theatre

Sydney, June 6.

Warner Bros. is setting a deal to take over Kings theatre in Melbourne in near future. It is a second-run indie operated by Frank O. Collins.

Understood here that Warners intends to establish its own Aussie theatre circuit after the war since Hoyts did not renew its WB contract, and Greater Union Theatres, other big circuit here, has made no deal with Warners.

Chas. David Goes U

Hollywood, June 6.

Charles David, former assistant to Alexander Korda, Jean Renoir and Rene Clair has signed a producer-director contract with Universal.

First assignment will be "Fairy Tale Murder" which is also his initial solo venture in this country since coming here from France in 1940.

Disney Sees Postwar Boom in Educational Pix; Rehabilitation

Walt Disney sees a postwar boom in educational films, and teaching by the use of motion pictures, both in schools and the rehabilitation of servicemen, but will not go into that field "unless enough interest is shown to warrant the plunge," he stated last week.

In N. Y. for a fortnight from the Coast to record music by Benny Goodman and band for use in his contemplated animated feature-length film, "Swing Street," Disney revealed that his newest feature, "Three Caballeros," is nearly finished and will be released by RKO in October.

"Swing Street," which is a working title, will also include two selections by the Philadelphia Symphony Orch, batoned by Leopold Stokowski, "Claire de Lune" and "Peter and the Wolf," although popular music will predominate.

Despite a shortage of manpower at his studio, and an imminent shortage of cellophane with which his cartoons are transposed to film, Disney declared that he will make a complete schedule of 18 short subjects for 1944-45 release by RKO.

This past year he only turned out half that amount, due to the fact that most of his 900 employes were tied up making educational films for the Army and Navy. He also produced a series of eight pictures on health for the Coordinator of Inter-American Affairs, first of which will be distributed in South America beginning July 1.

MISTRIAL IN GLORIA JEAN CONTRACT SUIT

Suit against the parents of Gloria Jean, Universal starlet, for $25,000 damages for alleged breach of contract, while being tried before N. Y. Supreme Court Justice Dennis O'Leary Cohalan, with a jury, was declared a mistrial last week. Defective pleadings in the complaint, brought by William Lustig, agent, which were admitted by attorneys for Feiman and Eleanor Schoonover, in their answers, was the cause of the mistrial. New trial is expected to start this week.

Lustig's $500,000 damage action against Universal Pictures, which was to follow, was returned to the trial calendar in the same order by Justice Cohalan. Suit seeks damages for alleged interference with his exclusive contract and inducing the Schoonovers to sign up with them.

Lustig charges that not only did Universal induce the Schoonovers to breach the contract, but also told the young star's parents not to accept film offers which Lustig had lined up for Gloria Jean with other film companies.

Universal denies the charges and asserts that in 1938, during negotiations for the services of Gloria Jean, the Schoonovers were represented by Alexander Sukennkoff, manager of Gloria Jean.

Not Much Amus. Stock Activity April 11-May 10

Philadelphia, June 6.

Activity dull in show biz stocks during the April 11-May 10 period, the monthly report of the Securities & Exchange Commission disclosed here last week.

Sam Wolf, director of Monogram Pictures Corp., reported the disposition of 1,317 shares of Mono $1 per common stock leaving his holding at 1,000.

Loew's Inc., continued acquisition of Loew's Boston Theatres $25 par common, bringing total of N. Y. company's holdings to 121,096.

Harry Brandt, New York, reported holding 31,500 shares of Trans-Lux Corp. William M. Girden, New York, reported he controlled 5,000 shares of the Trans-Lux $1 par common securities.

Only activity in radio stock was the sale of 400 shares of Columbia Broadcasting System class A common by John J. Burns, Boston.

Studio Contracts

Hollywood, June 6.

Donna Lee, soprano, signed by RKO.

June Duprez inked player pact at RKO.

Robert Mitchum drew actor pact at RKO.

Craig Stevens renewed by Warners.

Phyllis Stewart, singer, signed by Warners.

Tony Gaudio, cameraman, renewed David O. Selznick.

Jean Stevens, player, Columbia.

Barry Sullivan renewed Par.

Warren Duff, associate producer, renewed RKO.

Margie Silk, player, optioned Par.

Ralph Lewis, actor, renewed Monogram.

5 Majors Agree To Avoid Trade Show Conflicts

Sales managers of the five consent decree companies have set up a new system for screenings in all exchange cities following some 23 conflicts in decree screenings of three companies during the first week in June.

On recommendation of H. M. Richey, director of exhibitor relations for Metro, it was unanimously agreed at a meeting of consent company reps to give a central booking system a trial.

In future, before announcing screenings, each consent company will clear through a master clearance book to avoid conflicting dates. This is an extension, on a national basis, of local clearance of press screenings which has been in operation for two years.

Complaints from exhibitors unable to see two or more pictures simultaneously led to the huddle of decree company execs last week. Among those at the meeting were Tom Connors, William J. Kupper, Arthur Sachson, C. J. Scollard and Leon Bamberger.

COAST BEACH TOWNS TO GET PIC HOUSES

Los Angeles, June 6.

Three new film houses are slated for early construction at two nearby beach towns, El Segundo and Seal Beach, both crowded with defense workers.

Harry Einstein, known on screen and radio as Parkyakarkas, and Joseph Moore are putting up theatres at El Segundo, which has been without film operation for several years. William Woodruff, currently operating the Belmont in Long Beach, is readying the house at Seal Beach.

Malco Can Build

Memphis, June 6.

Delayed since 1939 because of the war, the $250,000 Malco Music Hall at Hot Springs, Ark., has been given the green light by WPB and will get under way shortly.

Priorities have now been granted for the structure which will include a 1,500-seat theatre, entirely of reinforced concrete and steel.

Bids are already being received, according to M. S. McCord, secretary-treasurer of Malco Circuit.

Would Build in Houston

Houston, June 6.

Application to WPB for new house seating 1,200 to be built in the southern section of the city. Project is being sponsored by L. C. Baxely and W. J. Lytle, owners and operators of the Plaza.

WALLIS' H. Q.

Hollywood, June 6.

Hal B. Wallis has taken temporary quarters on the Paramount lot in a small office in the De Mille building.

Producer will move into larger housing between now and the time he launches his first film.

N. Y. to L. A.

J. Cheever Cowdin.
Meyer Davis.
Reginald Denham.
Gene Ford.
Larry Golob.
Sam Grisman.
Benn Hall.
Sol Hurok.
Lester Santly.

Columbia Into Australian Production, 1st Time for U.S. Co. on Solo Financing

Sydney, June 6.

Columbia Pictures is going into Australian production, via Cinesound Studios, being the first time an American company has been in on producing and financing of a local film entirely on its own.

Picture will deal with the life story of ace aviator, the late Sir Charles Kingsford-Smith.

Ken Hall, one of best-known directors here, will direct, with complete setup local covering actors and technicians. Nick Pery, Columbia's chief here, is listed as producer. If picture turns out well, company plans staying in Aussie production though likely on a modest scale.

Columbia Boosts '44-'45 Lineup; Montague Sets Full Line Sales Policy

Chicago, June 6.

Regardless of possibilities of far greater grosses on important pictures by offering small groups rather than a complete program, Columbia has decided not to change its form of distribution, A. Montague, sales chief, stated at the final session of 3-day convention, Monday (5). He cited that Columbia's goodwill is too valuable for the company to make a change that might affect relationships which it has built; also that the value of the distributor is based as much on past delivery of the distrib as future endeavor.

Montague pointed out that Col had given much consideration to possibly changing from complete program, as now, to that of small groups of films after produced, and the exhib has a chance to see them. Company's opinion was that it was giving better service to a majority of exhibs by large group distribution. Stated that problems of production also were considered before reaching this decision, with manpower obviously a recurring headache. And also felt that the company must have opportunities to fit its production plans to conditions as they may develop, even though this may involve occasional shifting of stars and stories.

Columbia announced it would produce 44 features, four action musicals, 10 westerns, three serials and 118 shorts for 1944-45, at the convention concluded here Mon. Additionally, the company would sell two features separately, being Sidney Buchman's untitled Technicolor production co-starring Paul Muni and Merle Oberon, and Sam Wood's "Jubel Troop," with Gary Cooper starred. Next season's program compares with 44 features and 10 westerners this season.

Salesmen here from Atlanta, Charlotte, Dallas, Des Moines, Detroit, Indianapolis, Kansas City, Milwaukee, Memphis, Minneapolis, New Orleans, Omaha, Oklahoma City, St. Louis, besides Chicago, were told of activities in obtaining outstanding story properties. Recent bidding, which landed Columbia two outstanding Broadway legit shows, "Over 21" and "Jacobowsky and the Colonel," was cited as examples.

Company has Rita Hayworth spotted in "Tonight and Every Night," and has Cary Grant, Rosalind Russell, Irene Dunne, Hugh Herbert, Joan Davis, Charles Coburn, Brian Ahearne and Kay Kyser, among others, under contracts for films.

U Seeks Legal Relief In 'Hippodrome' Suit

Los Angeles, June 6.

Universal filed suit in Superior Court for declaratory relief involving the claims of Ralph Murphy, film director, to an interest in the story rights to "Hippodrome." Studio declares Murphy's claims are interfering with the sale of the story to Metro.

Sale was made March 10, with the proviso that Universal settle Murphy's claim within three months. Complaint asks the court to determine Murphy's interests, if any, in the tale. Murphy worked on screen preparation of "Hippodrome" several years ago when he held a producer-writer pact with Universal.

FLOOD CLOSES 2 MO. HOUSES

St. Louis, June 6.

Two picture houses, the Canton and the Gem, in Canton, Mo., suspended operations last week when flood waters covered about 50% of the town, when the overloaded Mississippi breached the levee about 20 miles north of Quincy, Ill.

L. A. to N. Y.

Eve Arden.
Arthur A. Bailey.
Mary Baker.
J. L. Beddington.
Simon Bucharoff.
Jack Conway.
Hal Dansen.
Red River Dave.
Dick Ellis.
Betty Grable.
Al Grossman.
Gypsy Rose Lee.
Capt. Glenn Miller.
Mike Todd.

ACADEMY OF MUSIC, N. Y., SETTLEMENT OK

A proposed settlement agreement, under which stockholders and creditors of Fox Theatres Corp. will gain close to $2,500,000, was approved Monday (5) by Federal Judge John C. Knox in New York.

Under the proposed settlement, valuable leases on the Academy of Music theatre on East 14th street, N. Y., which has 14 more years to run, will be returned to the trustees of Fox by the Ktima Corp., a Skouras subsidiary, which was assigned the leases and other assets by Skouras, after former Judge Martin T. Manton, of the Circuit Court of Appeals, had ordered the receivers of Fox to sell to Skouras the valuable property for $155,000 in 1937. Manton was later convicted for accepting a bribe in connection with that deal and served two-year prison sentence.

In addition to the leases, the Ktima, under the compromise, transferred to the trustees the common capital stock of the William Fox Realty Co.; certain leases to the 14th street property, dated Oct. 17, 1931, between Fox Theatres Corp., as landlord, and Skouras as tenant, as amended by agreement in 1934; leases relating to theatre property dated Sept. 1, 1926, between William Fox Realty Co., as landlord, Fox Theatres Corp., as tenant, and N. Y. Trust Co., as trustee; also a claim for $300,760 in favor of the Fox Theatres Corp. against William Fox Realty Co.

The closing of the settlement will be as of March 1, this year, with Skouras getting the lease on the Academy of Music, paying the trustees advance rental of $175,000 per year.

An order will be presented for Judge Knox's signature, with minor changes later in the week, closing the deal, which has been in negotiations since 1942 between Robert Aronstein, attorney for the First National Bank at Atlanta, one of the largest creditors, attorneys for the trustees, and Skouras Theatres Corp., and its subsidiary Ktima.

Lou Costello's Indie Pic Into Broadway Musical

Hollywood, June 6.

"A Wave, a WAC and a Marine," Biltmore production for Monogram which was financed by Lou Costello, is readying for Broadway production this fall. Comedian has Hal Fimberg, who wrote screenplay, rescripting show with emphasis on service angle instead of comedy.

Show is planned as musical and attempt will be made to do for servicewomen's units what "This Is the Army" and "Winged Victory" did for men. Entire cast will be culled from professionals, however, instead of using uniformed players.

March's Only Film

Hollywood, June 6.

Only picture for Fredric March this year will be "Tomorrow the World," to be produced by Lester Cowan, starting late this month.

Cowan is negotiating with Margaret Sullavan as femme co-star. Ralph Bellamy and Shirley Booth created the stage originals.

Sherman Marches on Rep

Hollywood, June 6.

George Sherman has asked for and received his release from a producer-director contract with Republic. Sherman was upped six months ago to full producer status and was responsible only to Herbert J. Yates for his films. Sherman's contract still had three years to run.

He declined to give reasons for leaving.

TAXES CUE INDIE PIX UNITS

Top Pix Execs Subpoenaed in Schine Suit; Mull Another Postponement

More than 100 witnesses, including top film industry executives, have been subpoenaed by the government in the five-year-old anti-trust action against the Schine Theatres, Buffalo, which was resumed last Wednesday (31). Attorneys of all major companies are standing by, many of them cancelling scheduled trips out of New York, awaiting further developments, despite that both the Big Five and the Little Three are not among the defendants in the case.

Schine circuit has retained an impressive array of legal talent to present its case, including attorneys Saul Rogers, Judge Willard McKay and Seth Richardson. Latter has been on the Pullman case. Among government attorneys are Albert Boggess, Robert L. Wright, John Cloggett and Harold L. Schilz.

Understood that government attorneys are taking the testimony of those complaining witnesses (in Schine towns) who are slated to go into the armed services.

Some talk that the case may be adjourned next Friday (10) until around the middle of August.

Second Week of Trial

Buffalo, June 6.

Second week of the Schine trial found the government's case gathering momentum. Hiram H. Owens, attorney of Barberville, Ky., testified Schine representatives in 1938 offered him $5,000 and later $7,500 "If I didn't complete the theatre I was building at Corbin, Ky." Owens rejected offers, proceeded with construction and leased house to Grover C. Scott, of Louisville, who operates theatres also in Pikeville and Harlan, Ky. Scott testified he was unable to obtain pictures after opening the Corbin.

With defense counsel characteriz-

(Continued on page 46)

N. Y. ITO Intercedes For Indie Exhib When His Rent Is Doubled

Unique situation which establishes a precedent occurred when the N. Y. Independent Theatre Owners Assn. took action on moral and ethical grounds for one of its members by meeting with Maje & Goldwurm, new owners of the World theatre, Times Sq. indie, to request them to lower their rental demands for the present lessee.

Formerly a legit house, known as the Hopkins theatre, it was converted to pictures a decade ago, being successively operated by Gaumont-British, Walter Reade, Irving Shapiro and Martin Lewis, present owner of the Little Carnegie, N. Y. It was taken over eight years ago by Gilbert Josephson, formerly with Warners, and Consolidated Amus. Enterprises, after being shuttered a year, under a special features policy and is currently playing Spanish-language films. Josephson, who started the experimental puppet theatre, owns the Belmont, another Spanish language house.

Building, which has carrying charges of $4,200, was bought by Maje (who operates the Laffmovie on 42d street) and Goldwurm for $100,000, from Prudence Bonds Corp., new owners asking yearly rental of $18,000, double the present amount. Josephson, who owns all the equipment in the theatre, has stated he is unable to meet that figure and will be compelled to vacate July 12, when his lease expires.

ITOA is meeting with new proprietors in attempt to reduce the rental, on the grounds that Josephson has successfully operated the theatre, which was previously a lemon, and therefore deserves a break.

GARBO'S B. C. LOCALE

Lester Cowan is conferring with Canadian government officials on a deal to shoot location sequences of the Greta Garbo starrer in British Columbia.

Goldwyn-UA Partnered In Niven's U. S. Distrib

London, June 6.

"The Way Ahead," starring David Niven, privately shown here today, will be released in U. S. by Sam Goldwyn in conjunction with United Artists, according to reports here. Goldwyn's interest is because Niven is under contract to him.

The Two Cities production is a massive factual story of turning 1939 civilians into 1944 crusaders. It is notable as the first British film to blow its own horn unashamedly.

Majors Lose Chi $360,000 Action

Chicago, June 7.

Motions for a new trial, made by the nine defendants in the Jackson Park anti-trust suit, were overruled by U. S. District Judge Michael L. Igoe last week and judgment for $360,000 was entered in favor of the theatre. Damages in this amount were awarded by a jury last March.

In their suit the owners of the Jackson Park charged that the major concerns, through a system of block-booking combined with the Chicago clearance system, discriminated against the smaller and independent theatres by favoring their own affiliated theatres in the distribution of films in violation of the Sherman anti-trust act. Defense attorneys argued the system was justifiable, that without it conditions in the industry would be chaotic.

Corporations, which must pay the judgment with costs are Paramount Pictures, Balaban & Katz, RKO, Warners, 20th-Fox and Loew's. An appeal is expected to be taken to the U. S. Circuit Court of Appeals.

43 Anti-Trust Suits Pending

Latest survey of anti-trust suits pending against major companies shows that there are currently 38 actions for $29,000,000 damages, plus five other actions filed where damages sought are not stipulated, for a total of 43 lawsuits.

This is approximately the same number of anti-trust actions as were pending last year at about this time. New actions filed in recent months equalled the number of actions dismissed.

RKO SHEARERS AT FULL TILT CUTTING 14 PIX

Hollywood, June 6.

Cutting rooms at RKO are working overtime with seven completed films in the editing stage and seven more before the cameras.

Completed pictures under the scissors are "Step Lively," "Youth Runs Wild," "Marine Raiders," "The Falcon in Mexico," "Bride by Mistake," "Mlle. Fifi" and "Cocktails for Two." In work are "Heavenly Days," "None But the Lonely Heart," "Tall in the Saddle," "Farewell, My Lovely," "The Master Race" and "The Pumpkin Shell."

WB Resumes Shooting On 'Hollywood Canteen'

Hollywood, June 6.

Warners resumed production on "Hollywood Canteen," delayed for months by a misunderstanding between the studio and the Screen Actors Guild over the use of freelance stars as guest players. About five weeks' work was done on the picture before the postponement.

Alex Gottlieb took over the production task several weeks ago while Jesse Lasky, original producer, was out of town campaigning for the opening of his "Mark Twain" picture. Delmar Daves took up the job of director where he left off.

MAJORS' EFFORT TO TURN TIDE

Swing toward independent unit film production is becoming still more pronounced, with more producers, directors, writers and stars this season ogling individual setups because of the current income tax structure.

As a result, majors are trying to prevent further loss of talent and executives by offering attractive stock option deals and percentage deals. The marked interest in pension plans which has been noted among major companies is also regarded as another means of binding personnel.

Number of independent film production units already operating and planned has reached record proportions, with at least two major companies, United Artists and RKO, leaning heavily on indie production.

Tax situation is such that major companies consider the personnel problem at a highly explosive stage where determined action must be taken.

Services of some of the most expensive legalists in the U. S. are being retained in the formation of new production ventures in order to assure conformity with revenue regulations, yet permit producers a return on investments. In some cases, it is reported, unless proper care is taken in setting up corporations, producers would find themselves with a smaller net income, despite profits from any new ventures undertaken.

Large number of departures from major companies in recent months for independent production is attributed mainly to the high income tax. Executives and talent look to partnership and profit-participation deals as the means whereby they can either increase net income or acquire a proprietory interest in production organizations.

With likelihood, according to financial authorities, that the tax rates will continue high for some time after the war ends (though there may be some slight downward readjustments) indications are that independent units will increase.

In addition to producers, directors and writers who have joined inde-

(Continued on page 46)

Loew's Employees In Service Eligible For Pensions Under Plan

All Loew's employees in the armed forces, including stars, are being continued on the books of the company as regular employees as though they had never left the organization and will be eligible for pensions, it is reported. Loew's is taking the viewpoint that such employees are on loan to the Government and are therefore eligible for any benefits which may accrue while they are in service.

Loew's, it is reported will pay around $3,800,000 into the pension fund the first year that it is in existence, with payments thereafter to average around $3,000,000. From accounts, these payments will be tax exempt.

The Loew pension plan, after being recalled from the Securities and Exchange Commission recently when slight changes were proposed by the U. S. Treasury Department, after the proposals had been approved by the Government, is now reported finally approved and again before the S.E.C. for formal okay.

Proxies, embodying the details of the proposed pension plan, are now scheduled to be sent to stockholders June 18 with a meeting of stockholders slated around July 18 at the Loew's home office in New York.

Laurel, Hardy Out at M-G

Hollywood, June 6.

Laurel and Hardy wind up their contract with Metro on completion of "The Home Front," which goes before the cameras June 15.

Comedy will be produced by Benny Ziedman and directed by Sam Taylor.

Walsh Slate, Including Woman V.P., Scores Clean Sweep in IA Election But Opposish Greater Than Before

By ROY CHARTIER

St. Louis, June 6.

The election of a woman, Louise Wright, as a vice-president of the International Alliance of Theatrical Stage Employees and, at the same time, the defeat of various candidates for office who were figured to have more than a slight chance of winning office posts, upset the calculations of many delegates who attended the 37th convention of the union here last week. Despite the terrific support indicated for several aspirants to IA office who ran on the opposition ticket, and the vigorous campaigning by them, when the votes were counted following election Friday (2), it was found that the administration had made a clean sweep from Richard F. Walsh incumbent IA president, down the line.

However, the fact that a large number of votes were won by Bill Bennett, business agent of Washington stagehands, Local No. 22, and those who ran with him, was accepted by delegates to indicate that much greater strength marshalled this year against the administration than at Columbus two years ago, when Walsh, among others, won by large pluralities, suggests mounting desires for changes.

993 Votes Cast

A total of 993 votes were cast. Narrowest margin by which anyone won was Miss Wright, whose majority over her nearest opponent was only 41 votes. Business agent of the Film Exchange Employees of Dallas, she went in as ninth v.p., beating three rivals, including Herbert Aller, biz representative of the Hollywood studio cameramen; William Clendenning, Atlantic City stage-

(Continued on page 46)

'Twain' in July Release At Regular Admissions

With 200 spot bookings for one week already completed throughout the country, "Adventures of Mark Twain" will be sent on general release the latter part of July, according to plans by Warner Bros.

While the 200 one-week shots were at advanced admission scales, plus a four-week run at the Hollywood, N. Y., when "Twain" is sent on general release it will be at regular admissions. Picture, however, will be sold under separate contract. Terms have not yet been indicated.

Coast Sol Strike Hits Air Lensing

Hollywood, June 6.

Dimness of California's celebrated sun in the last few weeks has caused hardship among studios shooting pictures in the great outdoors. There was no rain, except for a few jigger-fuls, but the morning fogs brought on low visibility, which ruined shooting on a number high-budget open-air productions.

Chief loser was "Two Years Before the Mast," a tale of turbulent seas on the Paramount lot. Several days of roaring gales were called off on account of mist. Metro's "National Velvet," a horseracing yarn, suspended a number of sequences because the sun refused to shine on the Midwick Country Club, where 500 extras had to go home with quarter-checks instead of drawing full pay as rooters for the steeplechase. In San Diego, production of "Here Come the Waves" was halted several days by the solar sitdown strike.

Covered sets and giant sun arcs kept production going on some lots, regardless of the weather. Meanwhile Metro's "Air Ship Squadron 4" took advantage of the fog at Santa Ana for a full week. The script called for murky weather.

PHONEY FILM SCOUT GETS 4 MOS. TO YEAR

Washington, June 6.

Four months to a year in jail was the sentence meted out to Arnold Lester, 43, who swindled Olson & Johnson, and had Washington agog over his stories of being a Hollywood talent scout.

Lester announced he was from Warner studio, and was making a musical "Capital Capers." He lived lavishly at the new Hotel Statler, paying off with bogus checks. On these charges he was arraigned for 11 counts of false pretense and bad-check passing. He is wanted in several other jurisdictions on similar charges.

The "Sons of Fun" choristers were all promised pix contracts, and even some of the principals in the show fell for his glib line. The hotel was stung for $735 in five days. Lester was brought before the judge in a wheelchair. He has been suffering from a bone infection for months, has been seven months in jail awaiting trial. He was unable to stand when sentence was passed.

Lamarr, Lukas on Loan To RKO for 'Experiment'

Hollywood, June 6.

RKO is borrowing Hedy Lamarr from Metro and Paul Lukas from Warners for top roles in "Experiment Perilous," based on a novel by Margaret Carpenter.

Jacques Tourneur to direct and Robert Fellows to produce.

'Since You Went Away' Into N. Y. Capitol; No Hike in Admish Scale

Jesse Kaye, who books the Capitol, N. Y., is having his headaches in lining up a stage show when "Since You Went Away" (Selznick-UA) opens there for indefinite stay.

Since film hasn't reached the final cutting stage yet (it's believed to be pared down to two hours and 50 minutes), Kaye is up in the air as to how much time will be allotted for the stage offering. Accordingly, he's holding up on signing any acts to complement the film until United Artists decides on the exact running time.

Likely, however, that, should pic be as overlong as expected, Kaye will emulate the Roxy, N. Y., which will confine its stage show (Fred Waring's band) to 18 minutes when "Wilson" (20th), which runs two hours plus, opens there Aug. 1. Possibility exists, too, that Capitol may dispense with its stage show entirely for "Since You Went Away," thus enabling house to get a maximum turnover of shows per day.

"Since" follows "Two Girls and a Sailor," which follows "Tender Comrade." "Girls" is pencilled in for June 15 opening, with two or three weeks likely. House scales for "Since" are not to be increased, according to Loew's execs.

Bogart Suspended By WB Over 'Co-Pilot' Nix

Hollywood, June 6.

Humphrey Bogart is on the suspended list at Warners as a result of his refusal to play the top role in "God Is My Co-Pilot," which is slated to start in about two weeks.

Understood the star is holding out for a rewrite of the role, while vacationing on his yacht in Balboa. Meanwhile the studio has named no one else for the part.

SENSATION

WHIRLWIND 140

WORLD PREM

Home in

PRE-SOLD THE 20th WAY: Full Page Ads—LIFE, LOOK, AMERICAN WEEKLY, PARENTS, CLICK and FANS! COAS
COAST "DOUBLE OR NOTHING" Radio Show, June 9th! FOUR-STATE SPECIAL EVENTS BROADCASTS WCKY CINCINN

Of Course, It's from 20th CENTURY-FOX the

AL START!

WEST VIRGINIA

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THEATRE 4-STATE

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KENTUCKY

ERE JUNE 14th!

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IN TECHNICOLOR

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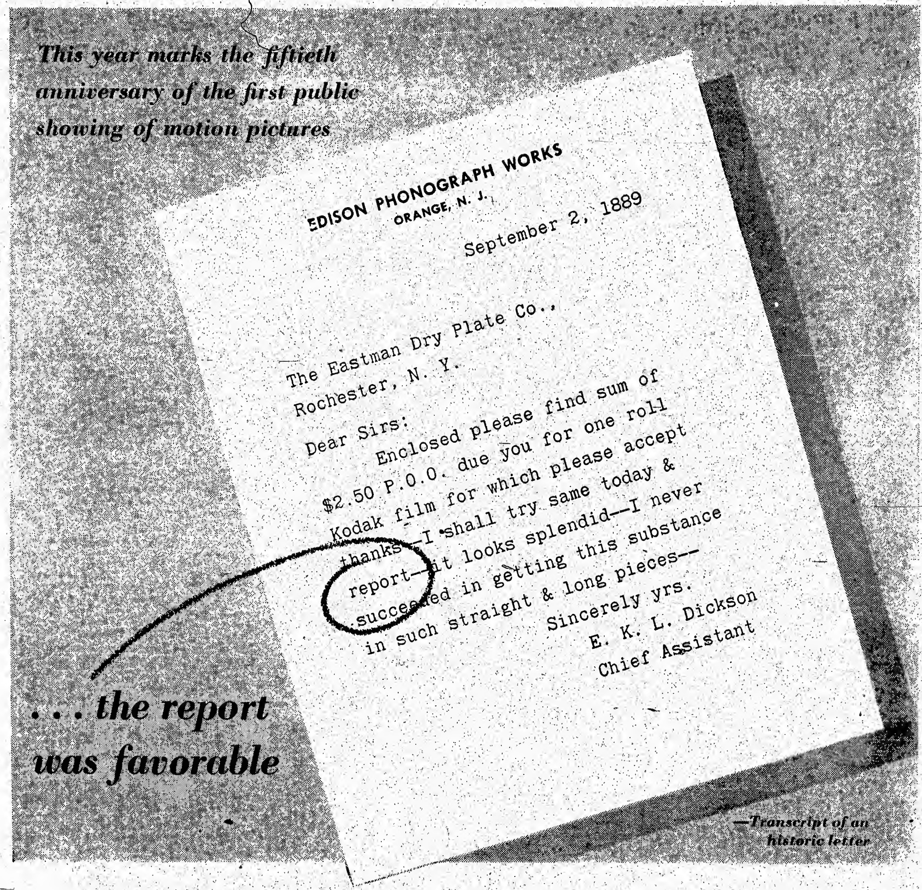
LON McCALLISTER

JEANNE CRAIN

JUNE HAVER

Company that's always Out in Front!

FIGHTING SHOWMEN: JOIN THE FIGHTING FIFTH WAR LOAN!



THIS $2.50 transaction in 1889 led up to the first public exhibition of motion pictures in 1894. With the help of this roll of Kodak Film, Mr. Edison and his associates were able to perfect the Kinetograph, the camera, and the Kinetoscope, the projector—the first practical motion picture equipment.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

Camp Shows National Auditions Set June 19-July 3 to Meet Talent Dearth

To meet the desperate need for talent to entertain troops here and overseas, USO-Camp Shows will hold a nation-wide talent search June 19 to July 3 with audition programs in 27 major cities. Extensive drive is mapped to include ads in local papers, publicity in theatres and over radio stations, and film, radio and drama editors asked to cooperate.

Camp Shows recently received a requisition from the Army for 200 additional units requiring 1,000 entertainers which they can't fill. Demands for its Victory, Blue and newly-expanded hospital circuits here, as well as overseas troupes, have created a shortage of talent, they say, with the nation-wide audition the answer.

Oscar A. Doob, Loew's circuit publicity chief, is assisting Lawrence Phillips, Camp Shows v.p., in making arrangements for the auditions and contacting local theatre managers. Latter have agreed to place ads in papers, hire halls, arrange mikes, get accompanists and pianos, and receive applications, Camp Shows paying all bills. Camp Shows is sending its own representatives to audition the talent.

Talent sought must be professional or semi-pro., not amateur. All kinds of acts are needed, including accordionists and accompanying guitarists. Suitable salaries are offered, Equity minimum or better, with expenses added for overseas. Acts can sign for domestic or overseas duty, or both, for limited periods or the duration.

USO audition reps and towns they'll visit are Bob Wilson, Minneapolis; Ed Lowry, Los Angeles; George Choos, New Orleans, Houston, Dallas, Oklahoma City, Memphis and Nashville; Sol Turek, Cincinnati, St. Louis, Kansas City, Omaha, Lincoln and Denver; Ben Piermont, Boston, Buffalo, Cleveland and Detroit; Bert Wishnew, Philadelphia, Washington, Atlanta and Jacksonville, and Hy Blane, San Francisco, Salt Lake City, Portland (Ore.), Seattle and Spokane.

JACKIE COOGAN GIVES LIE TO NIP 'CAPTURE'

Washington, June 6.

Flight officer Jackie Coogan is back in the U. S., en route to his home in Hollywood for a furlough. Coogan was in Washington Mon. (5) with two other glider pilots, just back from the jungles of northern Burma, for a press conference at the War Dept.

Coogan's return to this country answers the Nip phoney, sent via shortwave to this country just after the glider invasion of Burma, in which Coogan took part. Japs claimed at that time that "The Kid" of yesteryear had been captured. Coogan left America for India last September.

Col. Briskin Back at Col., Lt. Roland at Same Studio

Hollywood, June 6.

Col. Sam Briskin, placed on the inactive list of the Army after an illness last August, will resume work under his contract at Columbia July 1. Briskin will function as producer.

Gilbert Roland, first-lieutenant in the Army Air Force has also received his discharge after two years in service. Actor entered the ranks as private and was sent through officers school, being assigned to the Combat Intelligence group upon graduation and later to the Air Corps Combat Camera Unit. He will resume his screen career as star of "The Desert Hawk," Columbia serial.

Cabot, Too?

Lt. Bruce Cabot also slated to be retired.

Meridian Fighter Missing

Sgt. Tommy Lee Rice, of Army Air Force, son of Harry Rice, who operates the Saenger theatres in Meridian, Miss., is missing in action, according to word received by his parents.

He was a tail gunner on bombers operating out of England.

IT'S NOW MAJOR PIERMONT

Sidney Piermont, Loew vaude booker on leave to U. S. Army, has been upped to rank of major, as of June 1, according to reports confirmed in N. Y.

Piermont is now with the Special Services Division in Africa.

Gene Buck's Youngest Son Now Fighter Pilot

Lt. Eugene F. Buck, 20-year-old son of Gene Buck, has been awarded his wings as fighter plane pilot at Spence Feld, Camp Moultrie, Ga., where in training.

George Buck, 22, another son is also in the Army Air Forces, being an accredited fighter plane pilot, training in Texas.

UTWAC's Imposing 10-Month Record

Reporting on its activities in Greater New York hospitals the last 10 months, or since it started this service, UTWAC (United Theatrical War Activities Committee) discloses it booked 290 shows utilizing 2,750 entertainers for this work. Talent all contributed its services.

First show Aug. 9, 1943, at Brooklyn Naval Hospital featured Arthur Treacher, John Brownlee, Albert Spalding, Lucy Monroe, Mary Small, Bob Howard and Robert Kitain. Since then diverse stars like Helen Hayes, Irene Dunne, Oscar Levant, Allan Jones, Fritz Kreisler, Tallulah Bankhead, Zero Mostel, Eddie Cantor, Marian Anderson and scores of others have gone out, in singles, with group or band, to do shows for war vets. Full theatre shows, like "Ziegfeld Follies," "Kiss and Tell" and "Oklahoma," and cafe shows like Diamond Horeshoe, Glass Hat, Versailles and Latin Quarter, also played the hospitals.

Hospitals where UTWAC booked shows are Halloran, Brooklyn Naval, St. Albans, Mason General, Fort Jay, Ellis Island, Camp Shanks, Camp Kilmer, Bronx Area, Staten Island Area, England General (Atlantic City), Fort Monmouth, Kingsbridge, Pauling and Mitchell Field.

UTWAC is volunteer talent pool of entertainment world on east coast, representing 4 A's and component groups (AGMA, AFRA, AGVA, Equity and Screen Actors' Guild) in use of gratis entertainment. James E. Sauter is exec director. UTWAC supplies talent to Stage Door Canteen, OWI, USO-Camp Shows, Red Cross, National War Fund, U. S. Treasury (for loan drives), etc. Work has supplemented paid USO-Camp Shows talent in entertaining on "Purple Heart" circuit.

Sauter Mobilizes For 5th War Loan Campaign

Jim Sauter summoned show business personalities to mobilize for the N. Y. State Fifth War Loan drive, at Toots Shor's, N. Y., last week with Helen Hayes, Laurence Tibbett, Bert Lytell, June Havoc and Conrad Nagel, among other personalities present.

Borrowing from Canada's Third Loan technique, a landing barge will become a glorified show boat as it travels from Tonawanda, N. Y., June 12, with a permanent m.c. and small show thereon, going through the Erie Canal down the Hudson River to New York City. It will pick up stars for two-day stands en route, further fortified by Hollywood personalities.

Giant inter-racial rally at the Lewisohn Stadium in July will honor colored troupers. Another rally at Madison Square Garden or Central Park Mall will be a testimonial show to the home front July 2 or 9.

Nevil Ford, chairman of War Finance Committee for N. Y. State, highlighted fact that each little community, no matter how obscure, in N. Y. State, wants its quota to go over top and while paying tribute to show folks' forbearance sometimes with small community's enthusiasm, the theatre folk must understand it's all in the name of art and patriotism.

Sauter took advantage of the occasion to review show business' yeoman war efforts, such as 34,249 events attended by entertainers in last two years. Of these, 16,225 acts comprised 45,682 entertainers. This is all from N. Y. alone. Sauter thought this was so singular a record he couldn't resist reprising it before the governmental and show biz notables present at the luncheon.

ODT K.O.'s Stars' Tours

Washington, June 6.

A planned series of bond tours by Hollywood stars for the 5th War Loan was scrapped at the request of the Office of Defense Transportation.

ODT appealed to all Government departments to help eliminate unnecessary travel because the situation is growing increasingly critical, especially on trains.

Treasury Department promptly took action to kill the projected bond tours.

More Bond Preems Than Ever Before; At Least 100% Up

New York will have more and bigger bond preems during the Fifth War Loan drive, June 12-July 8, than ever before. According to campaign director Oscar A. Doob, following a report from Ralph Pielow, distributor chairman for the N. Y. area, there will be at least a 100% increase in preems over the last campaign.

Following a checkup with circuits and independent theatre operators, Pielow has set bond preems in every borough and in every community of every borough, plus preems in virtually every small city in the counties around New York. Zoning of premieres is being carefully arranged to get maximum results.

Loew's is setting at least 10 preems at midnight, probably Fridays. A total of 70 premieres is definite with many more penciled in.

A mammoth Broadway stage show preem is also being planned by Broadway chairman Irving Lesser.

Film executives representing home offices of all film companies in N. Y. met last week to map out intensive plans for stepping up payroll deduction participation and extra bond buying by film workers. Companies will hold employee rallies.

TEXARKANA STUNT TAKING NO CHANCES

Washington, June 6.

The Treasury Dept., which still remembers the furore caused by Orson Welles' Mercury Theatre invasion-from-Mars broadcast of some years ago, is playing it safe with the Welles script which will kick off the Fifth War Loan drive, June 12, on all four networks.

Show is originating in Texarkana, located partly in Texas and partly in Arkansas. One sequence has the people of half the town infected with the Nazi superman theory. They decide they need more living room and start to take over the surrounding counties, moving across the state line to take possession of the other half of Texarkana.

It's a click allegory, but the Treasury Dept. decided to take no chances of any misunderstanding. So they called together leaders of the two-state community yesterday (5) and had them flip a coin to decide which half of Texarkana should be the villains.

The Treasury promptly put a crew of men to work in the community, explaining the situation to prevent any misunderstanding and riot the night of the show.

U. S. Rollcall

Col. Lay Shot Down

Lt.-Col. Beirne Lay, Jr., who wrote the book, "I Wanted Wings," and collaborated in scripting the Paramount picture of the same title, was shot down while leading a group of Liberator planes in a recent raid over Europe, it was reported from England last week. Others in the raiding party said they saw parachutes open when the plane started to go down, and believe he had a good chance of coming through.

Lt.-Col. Lay went to England with the first U. S. flyers, making a tour in charge of motion picture work. Later he returned to America, formed a new Liberator group and took it back overseas.

Myrtle Hovell's Captaincy

Lt. Myrtle B. Hovell, daughter of Albert A. Hovell, N. Y. attorney and president of Century circuit, has been promoted to captain from first lieutenant of WAC. She's now at Ft. Myer, Va., being a member of first contingent of officer candidates to be trained at Des Moines.

Film Industry Steps Up Tempo Of 5th War Loan Drive As 'E' Day Nears

Bob O'Donnell, chairman of the film industry's Fifth War Loan campaign, and other national committee members will attend four rallies this week, following which they return to campaign headquarters in New York to await the starting gun of the industry's "E" day next Monday (12).

Bond meeting of Northern New Jersey exhibitors and distributors was slated at the Newark Athletic club yesterday (Tues.), under the direction of Harry H. Lowenstein and Don Jacocks, exhibitor state co-chairman. Representing the national committee were Joe Kinsky, campaign coordinator; Si Fabian and Leon J. Bamberger.

Tri-state regional meeting was also set in Cincinnati yesterday with those in attendance including O'Donnell, R. M. Kennedy, John J. Friedl, Ned E. Depinet, Ray Beall, Claude F. Lee and Major Allen V. Martini. Delegations from Kentucky, Indiana and Ohio were on hand.

More bond meetings have been set in Detroit for today (Wed.) and in Charlotte, N. C., tomorrow (Thurs.) where the powwow was called by H. F. Kincey and Warren Irvin.

Par's $15,000,000

Barney Balaban announced today that Paramount Pictures and partners in the Paramount circuit are purchasing $15,000,000 worth of War Bonds.

He has advised Leonard Goldenson, chairman of the committee handling corporation purchases, of the decision.

Loew's $10,000,000

David Bernstein, treasurer of Loew's, Inc., has notified Leonard Goldenson, chairman of the Corporate Investment Committee of the Fifth War Loan, that Loew's is subscribing to $10,000,000 in Fifth War Loan bonds.

The purchase will be allocated proportionately to the credit of cities in which there are Loew theatres and Metro exchanges.

Unprecedented Preems

Kansas City, June 6.

An unprecedented goal of 340 War Bond preems, twice as many as were held during the Fourth War Loan, has been set in the Kansas-Western Missouri area. Elmer C. Rhoden and Howard Jameyson, exhibitor chairman respectively in western Missouri and Kansas, head up committees covering all towns and cities.

Tom Edwards, president of the Kansas-Missouri Theatres Association, has pledged the complete cooperation of his membership.

Hollywood's Pitch

Hollywood, June 6.

Six major studios are cooperating in a plan to enclose a War Bond appeal with every photograph and letter sent to fans as part of the film industry's drive. Idea, suggested by Al Finestone, of the national committee staff, has been adopted by Metro, Paramount, RKO, 20th-Fox, Universal and Warner Bros.

More than 200,000 special bond messages are expected to be sent.

Recruit Mich. Theatres

Detroit, June 6.

Heeding the request that all theatres act as bond issuing agencies in the Fifth War Loan campaign, every film salesman has been assigned specific houses in Michigan to enlist the remaining 270 theatres as agencies. At the present time there are more than 325 such issuing agents.

Bond drive is well centralized here with the booking groups supervising the independents and all of the major chains responsible for their house quotas. Salesmen will contact the small houses as well as the exhibitor associations.

Col. Henry Retiring, Joins Fanchon & Marco

Hollywood, June 6.

Colonel Charles H. Henry, upon retirement from the Army, will become associated with Fanchon & Marco as theatre supervisor and assistant director of war activities.

Col. Henry, who has been in the Army quartermaster corps for 27 years, will start work at once with Albert Stetson in connection with the Fifth War Loan campaign.

Show Biz's Bally Rally for Bonds

More than 900 industry representatives, with a military band as a vanguard, staged an impressive Fifth War Loan teeoff bond rally for the N. Y. metropolitan area, under local drive chairman Charles C. Moskowitz last Friday (2), in New York. Theatre managers and operators, exchange personnel and distribution execs gathered on the street corners along Central Park West, joining the parade which led to the breakfast-meeting rendezvous in city-owned Tavern-On-the-Green.

Among those on the dais were national drive chairman Bob O'Donnell, N. Peter Rathvon, Ned E. Depinet, Moskowitz, Barney Balaban, John J. Friedl, Major Allen V. (the Cocktail Kid) Martini, Claude Lee, Herman Robbins, Ray Beall, Nevil Ford, N. Y. War Finance Committee chairman, Spyros Skouras, Malcolm Kingsberg, Leonard Goldenson. Others attending represented virtually all circuits and major producer-distributors.

Depinet stated that the Fifth War Loan campaign was about the best organized so far, with distributors in full partnership with exhibitors. He emphasized that film salesmen would play a more important part in explaining and setting up free films for bond preems in theatres. Depinet also appealed to exhibitors to run all trailers on the drive, and not to succumb to the temptation of eliminating them. He called for a bond preem in every situation in the country.

O'Donnell stated that 1,260 publications with 165,000,000 circulation are to reproduce an "E" bond the first day of the drive. He also pointed out that other industries, following show business methods, were beginning to showmanize bond sales and that this was a challenge to the film industry to top others in efforts to secure maximum bond sales.

Ford paid tribute to Moskowitz and to the entire industry for the bond-selling efforts. Major Martini, flying ace, talked about his experiences at the battlefront and the sacrifices being made by servicemen. Friedl and Lee were among the other speakers.

Advance Perks on 'Okla.' Servicemen's Matinees

Advance sale for the first of special weekly matinees of "Oklahoma," St. James, N. Y., each week, exclusively for people in th Army and Navy, was reported not strong last week. Sale spurted strongly making certain the first such performance Tuesday (6) would sell out after a rush to buy tickets at the information center of the Civilian Defense Volunteer Organization (42d st. and Park ave.), which alone handles the sale.

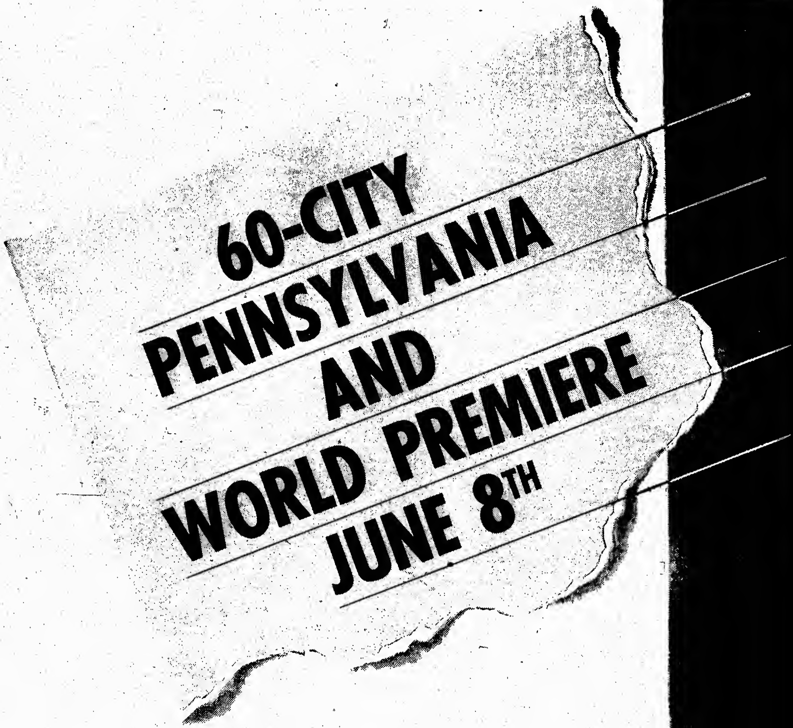
Explained that the system of ticket distribution was not made clear to those in uniform, nor the price, top being $2.10. Posters which give the details of these special performances were put up in the camps within the metropolitan district and "business" should quickly develop for the non-profit performances. General idea among people in uniform seemed to be that it was necessary to buy at least two weeks in advance of a performance.

First special mat fell on D Day but the invasion did not cancel the performance. Many brass hats attended, as Capt. Maurice Witherspoon, chaplin of the 3rd Naval District, gave benediction.

Theatre for Worship

Harrisburg, Pa., June 6.

Manager Sam Gilman, of Loew's, has offered his theatre to Mayor Howard Milliken as a non-denominational "house of prayer" on the morning of D-day in case downtown churches are overtaxed by local store and factory workers who will be dismissed to pray for success of the Allied invasion of Europe.



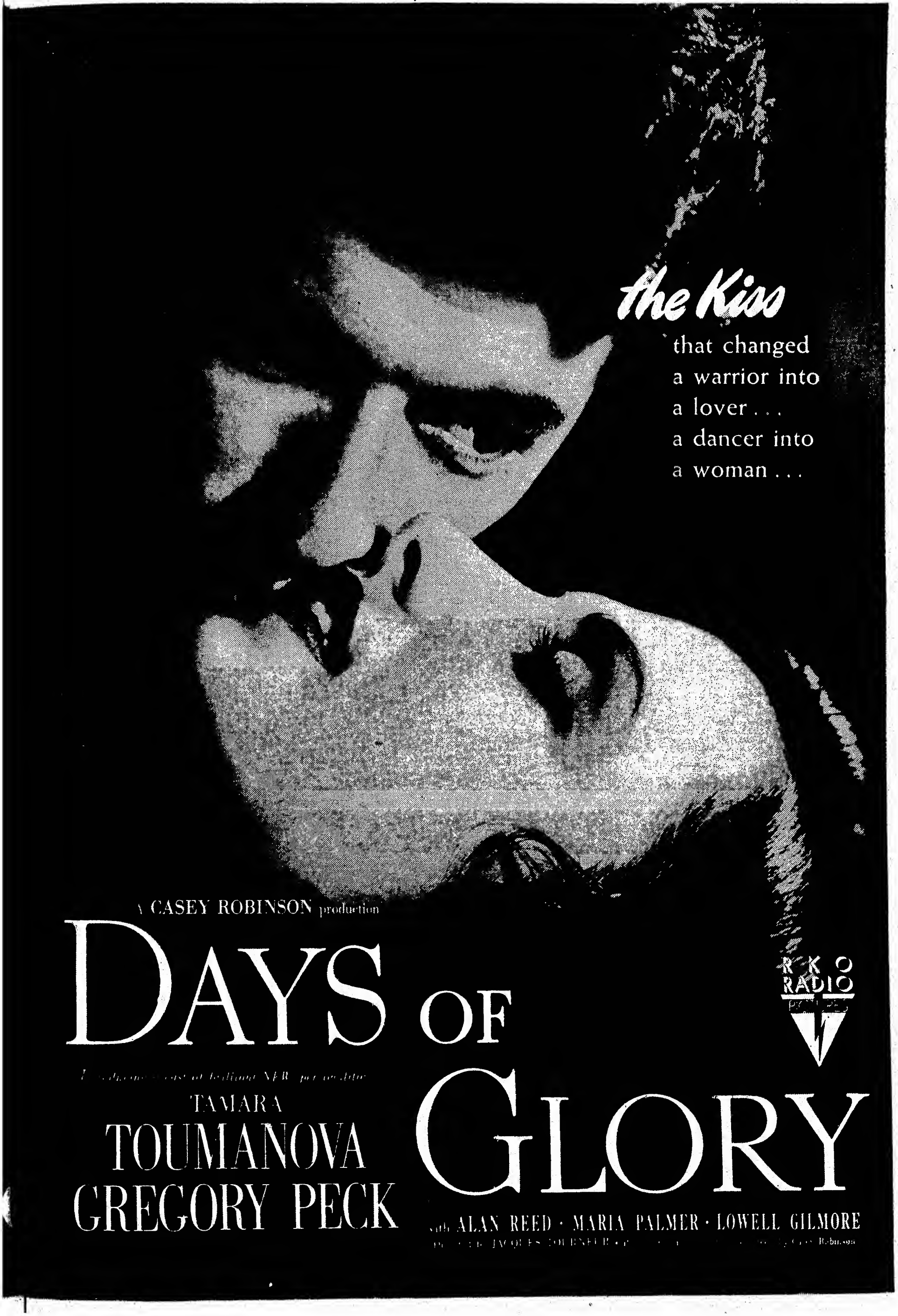
Opening Fox Theatre, Phila.; Loew's Penn Theatre, Pittsburgh, and other first runs throughout Pennsylvania; in West Virginia, New Jersey and Delaware . . .

Backed by saturation radio coverage such as never before used! . . . 24 powerful stations including WCAU, Phila., and WJAS, Pittsburgh, on the air with half- and quarter-hour "live" shows; five-minute shows, one-minute and all other kinds of breaks day and night in advance and current . . .

Personal appearances of THE WORLD-FAMOUS DON COSSACK CHORUS . . . personal appearances of stars . . . smashing newspaper campaigns . . . dramatic exploitation of every type . . . to bring the word of a great new attraction to all the millions of this thickly-populated area!

***Another Gigantic Showmanship Launching by* RKO**

FIGHTING SHOWMEN: JOIN THE FIGHTING FIFTH WAR LOAN, STARTING JUNE


the Kiss
that changed
a warrior into
a lover . . .
a dancer into
a woman . . .
A CASEY ROBINSON production
DAYS OF GLORY
TAMARA
TOUMANOVA
GREGORY PECK
with ALAN REED · MARIA PALMER · LOWELL GILMORE
RKO RADIO

B'way Spotty; 'St. Mark'-Stager Stout $75,000; 'Touhy' High 30G, 'Tampico,' Vaude 25G, Bing-Spivak Big 72G, 5th

While Decoration Day (30) last week provided a rather substantial lift, since then heat and other factors have created a very spotty condition in downtown N. Y. area. However, the weekend, which was cool, proved good in some cases. Also, Monday's business held up satisfactorily where shows had any pull at all, though in some spots managers sensed news of Rome's fall did some harm. Houses opened normally yesterday morning (Tues.) but anticipated that eagerness for news of invasion progress will hurt, especially at the beginning. Most theatres are planning at flash or announce more important bulletins from stages or screens.

Past week saw six openings, this including "Tender Comrade" at the Capitol where Phil Spitalny was carried over, it being his fifth week there. Substitution of pictures brought a terrific letdown, with only about $30,000 seen on week, lowest since stageshows were installed here. Roxy is doing well albeit not sensational with "Eve of St. Mark," Barry Wood, Eddie Garr, Mia Slavenska and Berry Bros., first week through last night (Tues.) being $75,000. Brought in Tuesday (30) to catch holiday trade, that day's business was added to previous show.

Globe is in high gear with "Roger Touhy" at an indicated $30,000, but another new arrival, "Ghost Catchers," which arrived at the Criterion on Decoration Day, took it on the lam Monday night (5) after getting less than $8,000, poor. "Song of Open Road" opened yesterday (Tues.). Playing "Tampico" first-run, with Chinese Revue, Jane Kean and Harry Savoy on stage, State is doing well at $25,000 or over.

Among holdovers, Music Hall is on terrific side with "White Cliffs" in fourth week, looking a socko $106,000. Paramount, with "Going My Way" and Charlie Spivak band, likewise is maintaining a fast gait, fifth week having ended last night (Tues.) at $72,000. Major opening yesterday was "Dr. Wassell" at Rivoli. Policy is continuous run at 60c-$1.20 scale.

Estimates for This Week

Astor (Loew's) (1,140; 60-$1.20)—"Hargrove" (M-G) (12th wk). Holiday increased this one to good $17,900 on week ended Sunday night (4), previous semester having been $17,500.

Capitol (Loew's) (4,820; 60-$1.20)—"Tender Comrade" (RKO) (1st wk) and Phil Spitalny (5th wk). Changing of pictures a setback rather than a gain, week looking only around $30,000, lowest since stagebills were brought in. Last week, fourth for "Gaslight" (M-G) and Spitalny, was $52,700, stout.

Criterion (Loew's) (1,700; 60-$1.25)—"Song of Open Road" (UA) opened here yesterday (Tues.) after poor week of under $6,000 with "Ghost Catchers" (U). Final six days on second week of "Cobra Woman" (U) was near $18,000, good.

Globe (Brandt) (1,416; 60-$1.10)—"Roger Touhy" (20th). Off to big start, looking $30,000. Holds. Last week, fourth for "Hitler Gang" (Par) good, $12,000.

Gotham (Brandt) (900; 50-98)—"Happened Tomorrow" (UA) (2d wk). Slipping to about $8,000, but fair enough, while first week slowed up in stretch to $11,000, satisfactory. Holds over.

Hollywood (WB) (1,499; 80-$1.20)—"Skeffington" (WB) (2d wk). Not a whizzbang on first holdover session, but good at $30,000 or better and remains on; initial week was $39,100, strong.

Palace (RKO) (1,700; 60-$1.10)—"Show Business" (RKO) (4th wk). Very steady at indicated $19,000, okay, this week, while third was $20,000. Holds again.

Paramount (Par) (3,664; 60-$1.20)—"Going My Way" (Par) and Charlie Spivak orch. (6th wk). Still big $72,000 on fifth stanza concluded last night (Tues.); fourth over Decoration Day was $87,000.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"White Cliffs" (M-G) and stageshow (4th wk). Holding up in socko fashion, this week appearing $106,000. Over Decoration Day, which fell in the fourth frame, take mounted to sensational $122,800. Continues on.

Rialto (Mayer) (594; 40-85)—"Night of Adventure" (RKO). Not so hot at b.o., outlook being for only $7,000, mild. Last week, second for "Scarlet Claw" (U), dropped to poor $5,500.

Rivoli (UA-Par) (2,092; 60-$1.20)—"Dr. Wassell" (Par) opened continuous run here yesterday morning (Tues.) after 18 weeks and six days for "Bernadette" (20th), exceptionally big money-maker. Concluding six days was $15,000, prior week (18th), $17,500.

Roxy (20th) (5,886; 60-$1.20)—"Eve of St. Mark" (20th), Barry Wood, Eddie Garr, Mia Slavenska and Berry Bros. (2d wk). Finished first week strongly last night (Tues.) at $7[illegible]. Opened in advance on Tuesday (30), that day's business was added to final (3d) week of "Pin-Up Girl" (20th), Connee Boswell, Raymond Scott orch and Willie Howard for eight-day total of $70,000.

State (Loew's) (3,450; 43-85)—"Tampico" (20th) and, on stage, Chinese Revue, Jane Kean and Harry Savoy. Brisk $25,000 or over sighted. Last week, "Men in White" (M-G) and Billy Rose's "Diamond Horseshoe" show, fine $30,000.

Strand (WB) (2,756; 60-$1.20)—"Make Own Bed" (WB) and Cab Calloway orch (2d wk). Off quite sharply to $37,000 or thereabouts, but suitable; initial seven days hit $49,000, very good.

Victoria (Maurer) (720; 60-$1.10)—"They Met in Moscow" (Artkino). Opened here yesterday (Tues.), final six days on fourth week for "Hour Before Dawn" (Par) being $7,000, lean, while third frame was $9,000, oke.

Cleve. Dullish; 'Boys' Okay 15G

Cleveland, June 6.

"Jam Session," hypoed by Harry Howards' "Gay Nineties" vaude unit, is giving Palace a good session. Other houses are skidding under heat spell, though Hipp's "Follow the Boys" is okay.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Harvest Moon" (WB) (2d wk). Middling $7,000. Last week, "Jane Eyre" (20th) (2d wk), fair $6,400.

Hipp (Warners) (3,700; 44-65)—"Follow Boys" (U). Despite terrific array of names, only okay $15,000. Last week, "Harvest Moon" (WB), $14,800.

Lake (Warners) (800; 44-65)—"Jane Eyre" (20th) (3d wk) ordinary $2,400. Last week, "Up in Arms" (RKO) (3d wk), smart $3,000.

Ohio (Loew's) (1,200; 44-65)—"And Angels Sing" (Par) (2d wk). Nice $5,000. Last week, "Private Hargrove" (4th wk), worthwhile $5,500.

Palace (RKO) (3,700; 50-95)—"Jam Session" (U), plus Harry Howard's "Gay Nineties" stage unit. Agreeable $19,000. Last week, "This Is Life" (U), with Sammy Kaye orch and Jack Durant on stage, $28,000, great.

State (Loew's) (3,450; 44-65)—"Two Girls and Sailor" (M-G). Light $12,000. Last week, "And Angels Sing" (Par), smart $19,000.

Stillman (Loew's) (2,700; 44-65)—"Gaslight" (M-G) (3d wk). Lots of power at $6,500 after great $11,500 last stanza.

KAYE TILTS 'ALDRICH' TO SOCK 21G, INDPLS.

Indianapolis, June 8.

Boxoffice picture here stays spotty, with some improvement coming from strong attractions, but torrid spring heat wave still hurting. "Aldrich Plays Cupid," boosted by Sammy Kaye's band show, is going for best gross of spring at the Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 55-75)—"Aldrich Plays Cupid" (Par) and Sammy Kaye orch. Hats off to band for socko $21,000. Last week, "Can't Ration Love" (Par) and Henry Busse orch, fine $18,000.

Indiana (Katz-Dolle) (3,300; 32-55)—"Buffalo Bill" (20th). Modest $10,000. Last week, "Uncertain Glory" (WB) and "Hot Rhythm" (Mono), sad $9,000.

Keith's (Indie) (1,200; 35-55)—"Sailor's Holiday" (Col) and vaude. Fair $3,700 on three days. Last week, "Whispering Footsteps" (Rep) and vaude, tepid $4,000, four days.

Loew's (Loew's) (2,450; 32-55)—"Hardy's Blonde Trouble" (M-G) and "Knickerbocker Holiday" (UA). Okay $12,000. Last week, "Private Hargrove" (M-G), nice $9,600 on holdover.

Lyric (Katz-Dolle) (1,600; 32-55)—"Phantom Lady" (U) and "Weird Woman" (U). Mild $5,000 for mystery combo on firstrun. Last week, "Lady in Dark" (Par), average $5,200 moveover.

'Bill' Brisk $10,000, Aces in Fair Omaha

Omaha, June 6.

Still lagging at boxoffice here with "Buffalo Bill" tops at Paramount.

Estimates for This Week

Brandeis (Singer) (1,500; 16-60)—"Desert Song" (WB) and "Casanova Burlesque" (Rep). Good $7,000 in eight days. Last week, "Show Business" (RKO) and "Action Arabia" (RKO), healthy $7,400.

Omaha (Tristates) (2,000; 16-60)—"Pvt. Hargrove" (M-G), second m.o., and "Spider Woman" (U) (1st run). Smash $9,500. Last week, "Passage Marseille" (WB), $8,800.

Paramount (Tristates) (3,000; 16-60)—"Buffalo Bill" (20th). Nice $10,000, aided by Dr. I. Q. personal Monday night appearance. Last week, "Private Hargrove" (M-G), with Dr. I. Q. Monday night, about same.

Orpheum (Tristates) (3,000; 16-60)—"Tampico" (20th) and "Can't Ration Love" (Par). Fair $8,500. Last week, "Happened Tomorrow" (UA) and Vaughn Monroe orch (20-70c), fair $14,300.

'Tars' Revue Ups 'Rhythm' Big 30G In So-So Boston

Boston, June 6.

"Going My Way," at the Met, still is making news here with top money on third frame, while other bills are generally spotty. "Tars and Spars" revue is pulling the RKO Boston back to a high average after a month of off-biz. "Tender Comrade" is disappointing at the Memorial.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Pardon My Rhythm" (U) plus "Tars and Spars" revue on stage. Back up to big $30,000 on strength of Coast Guard show, sock after month of mild biz. Last week, "Ladies Courageous" (U) plus Guy Lombardo orch, $25,000.

Fenway (M-P) (1,373; 40-74)—"Uncertain Glory" (WB) and "Goodnight, Sweetheart" (Rep). In five days, good $5,500. Last week, "Hitler Gang" (Par) and "Jamboree" (Rep), yanked after two days of second week; about $7,500 in nine days.

Majestic (E. M. Loew) (1,350; $1.10)—"Bernadette" (20th) (5th wk). Holding steady at $15,000 just over fourth frame.

Memorial (RKO) (2,900; 40-85)—"Tender Comrade" (RKO) and "Moon Las Vegas" (U). Opens third week today. Mild $20,000 on second week.

Metropolitan (M-P) (4,367; 40-74)—"Going My Way" (Par) (3d wk). Local powerhouse on at $29,000 or over, terrif on single feature here. Last week, terrific $35,000.

Orpheum (Loew) (2,900; 35-75)—"Hardy Blonde Trouble" (M-G) and "Sailor's Holiday" (Col). Fine $25,000. Last week, "Mabel's Room" (UA) and "Jam Session" (Col), $18,500.

Paramount (M-P) (1,700; 40-74)—"Uncertain Glory" (WB) and "Goodnight, Sweetheart" (Rep). Figured on five days, okay $14,000. Last week, "Hitler Gang" (Par) and "Jamboree" (Rep), out after two days of second sesh, nice $17,000 in nine days.

State (Loew) (3,200; 35-75)—"Hardy Blonde Trouble" (M-G) and "Sailor's Holiday" (Col). Staunch enough at $10,000. Last week, "Mabel's Room" (UA) and "Jam Session" (Col), $7,000.

Translux (Translux) (900; 30-74)—"Black Parachute" (Col) and "Kitty O'Day" (Mono), okay $6,000. Last week, "Monster Maker" (PRC) and "Shake Hands Murder" (PRC), $5,500.

Lewis Hypoes 'Worlds' Fine $20,000 in Dull Pitt.; 'Cobra' OK 7½G

Pittsburgh, June 8.

It's taking Ted Lewis' band, on first visit here in about two years, to bring the Stanley out of doldrums and partly revitalize this sluggish town. Playing WB deluxer with "Between Two Worlds," Lewis will give house its best week in months. Fulton's also picking up considerable with "Cobra Woman." Otherwise the depresh continues.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Cobra Woman" (U). Fairly good $7,500. May possibly hold since house wants to keep open until July 4 and has only a couple of pix to toss in. Last week, "Man From Frisco" (Rep) n.s.h. $4,500.

Harris (Harris) (2,200; 40-65)—"Buffalo Bill" (20th) (2d wk). Holdover limited to four days, mild $4,000. "Four Jills" (20th) opens tomorrow (Wednesday). Last week, good but disappointing at $10,000.

Penn (Loew's-UA) (3,300; 40-65)—"Hardy's Blonde Trouble" (M-G). Only weak $12,000. Last week, "And Angels Sing" (Par), only $12,500 even with Decoration Day biz.

Ritz (WB) (800; 40-65)—"Angels Sing" (Par) (2d wk). Moveover to small-seater is thin $1,800. Last week, "Private Hargrove" (M-G), fourth week downtown, $2,000.

Senator (Harris) (1,750; 40-65)—"Girl In Case" (Col) and "Jam Session" (Col). Twinner isn't getting anywhere and will come out tomorrow (Wednesday) after four days when house takes over "Buffalo Bill" from Penn. Modest $1,500 on short period. Last week, "Follow Boys" (U), which came in after 10 days at Harris, forte $3,500.

Stanley (WB) (3,800; 44-85)—"Between Two Worlds" (WB) and Ted Lewis orch. Just as always, Lewis is still dynamite, and putting house back on its feet again. Even with current conditions should better $20,000, best here in long time. Last week, holiday saved "Heavenly Body" (M-G) plus Bert Wheeler and Milt Britton orch, $17,800.

Warner (WB) (2,000; 40-65)—"Gaslight" (M-G) (3d wk). Staying here for second week on top of stanza at Penn. Nice $5,500. Last week, stout $9,000, and over expectancy.

Philly Droopy; 'Bed' N.S.H. 21G

Philadelphia, June 6.

Philly is suffering a relapse this week after perking up last semester, wickets slowing up to same snail-like pace of before Memorial Day period. Only film holding rapid stride is holdover of "Lady In the Dark" at the Boyd. Newcomers include "The Impostor," "Ladies Courageous" and "Make Your Own Bed" among straight filmers. Most started off at sluggish pace.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Ladies Courageous" (U). Not so forte $9,000. Last week, "Heavenly Body" (M-G) (2d wk), mediocre $7,500.

Arcadia (Sablosky) (600; 40-85)—"Hargrove" (M-G) (2d run). Fine $7,500 for eight days. Last week, "Uncertain Glory" (WB), pallid $3,800 second run.

Boyd (WB) (2,500; 40-85)—"Lady in Dark" (Par) (2d wk). Potent $22,500 after wow $32,300 last week plus neat $3,700 in one-day stand at Earle, Sunday.

Earle (WB) (2,760; 50-95)—"Seven Days Ashore" (RKO) with Bob Chester orch and "Gay Nineties" revue on stage. Fair $18,000. Last week, "Hour Before Dawn" (Par) and Ted Lewis band, nice $23,500.

Fox (WB) (2,245; 40-85)—"Impostor" (U). Not too hot $15,000. Last week, "Hardy Blonde Trouble" (M-G), $16,500.

Karlton (Goldman) (1,000; 40-85)—"Follow Boys" (U) (2d run). Mild $6,000. Last week, "Uninvited" (Par), okay $7,000, second run.

Keith's (Goldman) (2,220; 40-85)—"Jills In Jeep" (20th) (2d run). Fair $6,500. Last week, "Bernadette" (20th), good $10,000 for third run at upped prices.

Mastbaum (WB) (4,692; 40-85)—"Make Own Bed" (WB). Fairish $18,500 plus n.s.h. $2,500 on Earle Sabbath showing. Last week, "Between Two Worlds" (WB), mediocre $17,200 in second week.

Stanley (WB) (2,915; 40-85)—"Pin-Up Girl" (20th) (2d wk). Slumping badly to $15,000 after torrid $26,500 initialer.

Stanton (WB) (1,475; 40-85)—"Tampico" (20th) (2d wk). Satisfactory $11,500 after boff $15,500 opener.

'Arms' Paces Seattle, Loud $18,000, Two Spots

Seattle, June 6.

"Up in Arms," playing in two spots, looks best money this week, with holdovers or extended runs slowing pace most other spots.

Estimates for Last Week

Blue Mouse (Hamrick-Evergreen) (800; 45-80)—"Four Jills" (20th) (2d wk). From Paramount. Big $6,000. Last week, "Uninvited" (Par) and "Falcon West" (RKO) (3d wk), moderate $4,600.

Fifth Avenue (H-E) (2,349; 45-80)—"Up in Arms" (RKO). Rousing $11,500. Last week, "Heavenly Body" (M-G) and "Cross Lorraine" (M-G), $12,000.

Liberty (J & vH) (1,650; 45-80)—"Cover Girl" (Col) (6th wk). Brisk $6,000 following solid $7,200 last week.

Music Box (H-E) (850; 45-80)—"Heavenly Body" (M-G) (2d wk). From Fifth Ave. Fair $4,500. Last week, "Broadway Rhythm" (M-G) (3d wk), $4,300.

Music Hall (H-E) (2,200; 45-80)—"Up in Arms" (RKO). Nice $6,500. Last week, "Swing Fever" (M-G) and "Bermuda Mystery" (20th), $5,000.

Orpheum (H-E) (2,600; 45-80)—"Frisco Kid" (WB) (reissue) and "Scarlet Claw" (U). Mild $8,000. Last week, "Cobra Woman" (U), fine $10,400.

Palomar (Sterling) (1,350; 30-$1)—"Sultan's Daughter" (Mono), with Ann Corio, star of film, on stage, heading vaude, plus "Silent Partner" (Rep), good $9,000. Last week, "Slightly Terrific" (U), plus Earl Carroll "Vanities" on stage, aided by $1 admish for Memorial Day and Saturday, great $14,200.

Paramount (H-E) (3,039; 45-80)—"Hour Before Dawn" (Par) and "Can't Ration Love" (Par). Slow $7,000. Last week, "4 Jills" (20th) and "Passport Destiny" (RKO), great $12,800.

Roosevelt (Sterling) (800; 45-80)—"Cobra Woman" (U) (2d wk). From Orpheum. Modest $4,500. Last week, "Follow Boys" (U) (2d wk), trim $5,400.

Winter Garden (Sterling) (800; 25-50)—"Ali Baba" (U) and "Lifeboat" (20th) (3d run). Big $5,000. Last week, "No Time Love" (Par) and "Lodger" (20th) (3d run) solid $4,800.

Heat Wave Hurts Chi Albeit 'Pin-Up' Rousing $30,000, 'Hargrove' Wow 26G

Chicago, June 6.

A sweltering heat wave lasting all last week played havoc with Loop grosses, several houses going far below anticipated business. Managers are not too optimistic about this week although several new films may help. "Pin-Up Girl" opened nicely at State-Lake with wow $30,000 on initial week. "Private Hargrove" at United Artists looks fine $26,000. "Up in Arms," holding up at Woods, is headed for $17,000 in sixth week. "Show Biz" looks trim $16,000 for second week at Palace.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Sullivans" (20th) (2d wk). Okay $9,000. Last week, brisk $12,000.

Chicago (B&K) (3,900; 55-95)—"Standing Room Only" (Par) (3d wk). Trim $35,000. Last week, solid $45,000.

Garrick (B&K) (900; 55-95)—"Tampico" (20th) and "Bermuda Mystery" (20th) (2d wk). Smart $9,000. Last week, nice $12,000.

Grand (RKO) (1,150; 55-95)—"Girls Under 21" (Col) and "Under Age" (Col). Neat $8,500. Last week, "Chip Old Block" (U) (2d week in Loop) and "Action Arabia" (RKO), big $7,000.

Oriental (Iroquois) (3,200; 44-95)—"Hot Rhythm" (Mono) and Del Courtney orch on stage. Steady $25,000. Last week, "Black Parachute" (Col) and Xavier Cugat orch on stage, rousing $35,000.

Palace (RKO) (2,500; 55-95)—"Show Business" (RKO) and "Yellow Canary" (RKO) (2d wk). Stout $16,000. Last week, fine $22,000.

Roosevelt (B&K) (1,500; 55-95)—"Buffalo Bill" (20th) (3d wk). Strong $20,000. Last week, near same.

State-Lake (B&K) (2,700; 55-95)—"Pin-Up Girl" (20th). Big $30,000. Last week, "Cover Girl" (Col) (3d wk), great $18,000.

United Artists (B&K) (1,700; 55-95)—"Private Hargrove" (M-G). Hefty $26,000. Last week, "Song Russia" (M-G), dandy $18,000.

Woods (Essaness) (1,200; 55-95)—"Up in Arms" (RKO) (6th wk). Firm $17,000. Last week, sweet $19,000.

'BUFFALO BILL' HOT 23G, TWO PORT. SPOTS

Portland, Ore., June 6.

"See Here, Private Hargrove" is holding to capacity biz at United Artists. But "Buffalo Bill," day-dating Paramount and Oriental, is the town's sensation with smash total.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-80)—"Song Open Road" (UA) and "Darling Clementine" (Rep). Trim $11,000. Last week, "San Luis Rey" (UA) and "Pardon Rhythm" (U), fair $9,000.

Mayfair (Parker-H-E) (1,500; 40-80)—"Ladies Courageous" (U) and "Primitive Man" (U). Fair $7,000. Last week, "Women Bondage" (Mono) and "Mr. Muggs Steps Out" (Mono), sad $5,000.

United Artists (Parker) (900; 40-80)—"Private Hargrove" (M-G) (2d wk). Strong $12,000. Last week, "Private Hargrove" (M-G), near same.

Orpheum (Hamrick-Evergreen) (1,800; 40-80)—"Hour Before Dawn" (Par) and "Chan Chinese Cat" (Mono). Stout $11,500. Last week, "Tampico" (20th) and "Hey, Rookie" (Col), $10,400.

Playhouse (H-E) (1,200; 40-80)—"Hour Before Dawn" (Par) and "Chan Chinese Cat" (Mono). So-so $7,200. Last week, "Tampico" (20th) and "Hey, Rookie" (Col), poor $2,600.

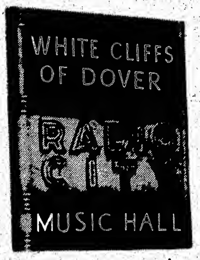
Oriental (H-E) (2,040; 40-80)—"Buffalo Bill" (20th) and "Navy Way" (Par). Good $7,000. Last week, "Cover Girl" (Col) and "Black Parachute" (Col) (2d wk), good $3,900.

Paramount (H-E) (3,000; 40-80)—"Buffalo Bill" (20th) and "Navy Way" (Par). Bullish $16,000. Last week, "Cover Girl" (Col) and "Black Parachute" (Col) (2d wk), fair $8,900.

M-G-M's

THE WHITE CLIFFS OF HOLDOVER

"See what I mean?"



THIRD WEEK TOPS FIRST TWO! CHALLENGES LONG-RUN RECORDS OF "RANDOM HARVEST" and "MRS. MINIVER"

FIGHTING SHOWMEN! JOIN THE FIGHTING 5th WAR LOAN!

Warm Weather Slows L.A.; '2 Worlds' Nice $48,500, 3 Spots, 'People' Modest 51G in 4, 'Holiday' OK 31G, 3 Houses

Los Angeles, June 6.

Warmer weather over weekend held down film grosses here as crowds sought the beaches and other nearby resorts. "Between Two Worlds," new Warner entry in three houses, holds up the best prospects with nice $48,500 on week. "Meet the People" paired with "Cry Havoc," in four spots, looks average $51,000 or near.

"Hour Before Dawn" and "Navy Way" at two Paramounts, looks modest $23,000. "Once Upon Time," playing second session in two houses, should reach same figure. "Knickerbocker Holiday" and "Yellow Canary," in three spots, has $31,000 in sight, mild.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 50-1.00)—"Meet People" (M-G) and "Cry Havoc" (M-G). Good $7,000 or near. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), great $9,000.

Chinese (Grauman-WC) (2,034; 50-1.00)—"Meet People" (M-G) and "Cry Havoc" (M-G). Fair $11,000. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), powerful $15,800.

Downtown (WB) (1,800; 50-1.00)—"Between Two Worlds" (WB). Nice $18,500. Last week, "Uncertain Glory" (WB) (3d wk), weak $8,900.

Egyptian (F-WC) (1,535; 50-1.00)—"Knickerbocker Holiday" (UA) and "Yellow Canary" (RKO). Good $8,000. Last week, "This Is Life" (U) and "Moon Las Vegas" (U), $7,800.

Four Star (UA-WC) (900; 50-85)—"Pin-Up Girl" (20th) and "Ladies Washington" (20th). Neat $3,500. Last week, "Hardy's Blonde Trouble" (M-G) and "Tunisian Victory" (M-G), okay $3,100.

Hawaii (G&S) (1,100; 50-1.00)—"Voice in Wind" (UA) and "Natzy Nuisance" (UA). Stout $8,000. Last week, "Action Arabia" (RKO) and "Curse Cat People" (RKO) (5th wk-6 days), nice $3,300.

Hollywood (WB) (2,756; 50-$1)—"Between Two Worlds" (WB). Good $16,000. Last week, "Uncertain Glory" (WB) (3d wk), slow $6,200.

Los Angeles (D'town-WC) (2,200; 50-$1) — "Knickerbocker Holiday" (UA) and "Yellow Canary" (RKO). Fair $16,000. Last week, "This Is Life" (U) and "Moon Las Vegas" (U), strong $20,500.

Orpheum (D'town) (2,200; 65-98)—"Jamboree" (Rep), with "Gay Nineties Revue" on stage. Nifty $20,000. Last week, "Chinese Cat" (Mono) with Hal McIntyre orch on stage, dull $14,900.

Pantages (Pan) (2,812; 50-$1)—"Once Upon Time" (Col) and "Girl in Case" (Col) (2d wk). Lean $11,000 or near. Last week, above estimates at sock $24,100.

Paramount (F&M) (3,389; 50-$1)—"Hour Before Dawn" (Par) and "Navy Way" (Par). Slow $16,000. Last week, "Man from Frisco" (Rep) and "Best Gal" (Rep) (2d wk-6 days), light $12,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Hour Before Dawn" (Par) and "Navy Way" (Par). Okay $7,000 in six days. Last week, "Man Frisco" (Rep) (2d wk-6 days) and "Best Gal" (Rep) (6 days), $6,300.

RKO Hillstreet (RKO) (2,890; 50-$1)—"Once Upon Time" (Col) and "Girl in Case" (Col) (2d wk). Mild $12,000. Last week, stout $23,700.

Ritz (F-WC) (1,372; 50-$1) — "Knickerbocker Holiday" (UA) and "Yellow Canary" (RKO). Nice $7,000. Last week, "This Is Life" (U) and "Moon Las Vegas" (U), okay $5,900.

State (Loew's-WC) (2,204; 50-$1)—"Meet People" (M-G) and "Cry Havoc" (M-G). Average $25,500. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), terrific $32,800.

United Artists (UA-WC) (2,100; 50-$1)—"Pin-Up Girl" (20th) and "Ladies Washington" (20th). Good $7,500. Last week, "Blonde Trouble" (M-G) and "Tunisian Victory" (M-G), weak $5,100.

Uptown (F-WC) (1,715; 50-$1)—"Meet People" (M-G) and "Cry Havoc" (M-G). About average $7,500. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), fancy $10,100.

Wilshire (F-WC) (2,296; 50-$1)—"Pin-Up Girl" (20th) and "Ladies Washington" (20th). Just fair $5,000. Last week, "Blonde Trouble" (M-G) and "Tunisian Victory" (M-G), sad $3,800.

Wiltern (WB) (2,500; 50-$1)—"Between Two Worlds" (WB). Excellent $14,000. Last week, "Uncertain Glory" (WB) (3d wk), fair $5,900.

COL. RENEWS WHITE

Hollywood, June 6.

Columbia renewed Jules White as producer-director of short comedies for the 12th year, with 14 subjects on his 1944-45 slate.

During his 11-year tenure White has made 182 pictures.

Broadway Grosses

Estimated Total Gross

This Week **$488,900**
(Based on 15 theatres)

Total Gross Same Week

Last Year **$434,800**
(Based on 13 theatres)

'Show Biz' Firm 12G in Hot D.C.

Washington, June 6.

Hot weather will cut down grosses currently, temperature reaching above 90's two days last week. Of new product, "Show Business" is sturdy at Keith's, while "Dr. Wassell" and "Gaslight" are fine holdovers.

Estimates for This Week

Capitol (Loew) (3,434; 34-72)—"Hour Before Dawn" (Par) with vaude. Fair $20,500. Last week, "Broadway Rhythm" (M-G) with vaude (2d wk), trim $19,000.

Columbia (Loew) (1,234; 34-72)—"Gaslight" (M-G). After three weeks at Palace, lusty $8,500. Last week, "Mabel's Room" (UA), fine $7,500.

Earle (WB) (2,242; 30-90)—"Story Dr. Wassell" (Par) with vaude (2d wk). Strong $21,500 after first week's $27,200.

Keith's (RKO) (1,800; 44-66)—"Show Business" (RKO). Good $12,000. Last week, "Chip Old Block" (U), fine $11,000.

Metropolitan (WB) (1,800; 35-55)—"Passage Marseille" (WB). On moveover, $6,500. Last week, "Man From Frisco" (Rep), grand $7,200.

Palace (Loew) (2,778; 34-72)—"Buffalo Bill" (20th). Not a Palace picture and disappointing $16,000. Last week, "Gaslight" (M-G) (3d wk), fine $15,000.

Durante Lusty $14,000, K. C.; 'Show Biz' Robust 11G, 'Moon' Same on 2d

Kansas City, June 6.

Grosses are spotty this week, although general trend is steady. Setting pace is the Midland, where "Two Girls and a Sailor" is dualed with "Black Parachute." "Show Business," at the Orpheum, opened briskly. Over expectations in first week, "Pin Up Girl" is a strong 5-day holdover at Esquire, Uptown and Fairway.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 45-65)—"Pin-Up Girl" (20th) (2d wk). Strong $8,000 for five-day holdover after hot $17,250 opening round, over hopes.

Midland (Loew's) (3,500; 40-60)—"2 Girls and Sailor" (M-G) and "Black Parachute" (Col). Lusty $14,000, largely on former, the Jimmy Durante comedy. Last week, "Meet People" (M-G) and "Whistler" (Col), mild $10,000, under expectancy.

Newman (Paramount) (1,900; 45-65)—"Harvest Moon" (WB) (2d wk). Stout $11,000. Opening round, big $15,000.

Orpheum (RKO) (1,500; 46-65)—"Show Business" (RKO) and "Action Arabia" (RKO). Healthy $11,000. Last week, "Passage Marseille" (WB) and "Gildersleeve's Ghost" (RKO) (2d wk), fair $8,700.

Tower (Fox-Joffee) (2,100; 40-60)—"Timber Queen" (Par) and "Jamboree" (Rep) with vaude. Average $9,500. Last week, "Crime School" (WB) and "Girls Probation" (WB) (reissues) plus stage show, ditto.

'Pin-Up' Tall $18,000, Buff.; 'Show Biz' Big 12G

Buffalo, June 6.

Biz is looking up despite heat. Standout is "Pin-Up Girl" at Great Lakes, with "Show Business" bullish at Century.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Buffalo Bill" (20th) and "Aldrich Plays Cupid" (Par). Snagging snug $14,000. Last week, "And Angels Sing" (Par), bright $14,500.

Great Lakes (Shea) (3,000; 40-70)—"Pin-Up Girl" (20th) and "Chinese Cat" (Mono). Fancy $18,000. Last week, "Private Hargrove" (M-G) (2d wk), strong at $12,000.

Hipp (Shea) (2,100; 40-70)—"Hour Before Dawn" (Par) and "Harvest Melody" (20th). Stout $9,000. Last week, "Hardy's Blonde Trouble" (M-G) and "Sing Jingle" (U) (2d wk), fast $8,000.

Lafayette (Basil) (3,300; 40-70)—"Phantom Lady" (U) and "Chip Old Block" (U). Brisk $9,000. Last week, "Jam Session" (Col) and "Dangerous Blondes" (Col), sluggish $7,500.

20th Century (Ind.) (3,000; 40-70)—"Show Business" (RKO) and "Escape to Danger" (Mono). Bullish $12,000. Last week, "Women in Bondage" (Mono) and "Lady Let's Dance" (Mono), sturdy $12,500.

Frisco Full of H.O.'s; 'Uninvited' Leads New Pix at Fancy $29,000

San Francisco, June 6.

Theatre weather is helping biz this week, but holdovers will hurt. "Uninvited" looks top straight filmer.

Estimates for This Week

Fox (FWC) (5,000; 55-85)—"Uninvited" (Par) and "Hour Before Dawn" (Par). Excellent $29,000. Last week, "Pin-Up Girl" (20th) and "Aldrich Plays Cupid" (Par), near same.

Paramount (FWC) (2,470; 55-85)—"Guy Named Joe" (M-G) (2d wk). Great $27,000. Last week, a terrific $36,500 to lead town.

St. Francis (FWC) (1,475; 55-85)—"Four Jills" (20th) (3d wk) and "Tampico" (20th). Okay $10,000. Last week, good $14,000.

Warfield (FWC) (2,650; 55-85)—"White Fang" (20th) (reissue) with stage show, "Nudities of '44" with Rosita Royce on stage. Smash $31,000. Last week, "Valley of Sun" (20th) (reissue) and stage show, fine $28,500.

State (FWC) (2,010; 55-85)—"Pin-Up Girl" (20th) and "Aldrich Plays Cupid" (Par). Nice $14,500. Last week, "Private Hargrove" (M-G) and "Detective Kitty O'Day" (Mono), good $13,500.

Orpheum (Blumenfeld) (2,400; 60-85)—"Once Upon Time" (Col) and "Swing Out Blues" (Col) (3d wk). Neat $12,000. Last week, fine $14,500.

United Artists (Blumenfeld) (1,100; 60-85)—"Mabel's Room" (UA) and "Hat-Check Honey" (Par). Nice $8,000. Last week (6th), very good $9,300.

'Angels Sing,' Rugged $13,000, L'ville Leader

Louisville, June 6.

Business is spotty here this week, but at least one house pulling 'em in. That's the Rialto, with "Angels Sing."

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 40-60)—"Hardy's Blonde Trouble" (M-G) and "Knickerbocker Holiday" (UA). Moveovers oke $3,500. Last week, "Lady in Dark" (Par), tidy $4,500 m.o.

Kentucky (Switow) (1,200; 30-40)—"Ali Baba" (U) and "Fighting Seabees" (Rep). Average $1,800. Last week, "Phantom Lady" (U) and "Rationing" (M-G), $1,600.

Loew's State (Loew's) (3,300; 40-60)—"Meet People" (M-G) and "Girl in Case" (Col). Biz has taken a dip here with hot spell, mild $9,000. Last week, "Hardy's Blonde Trouble" (M-G) and "Knickerbocker Holiday" (UA), above expectations at snappy $11,000, town topper.

Mary Anderson (People's) (1,000; 40-60)—"Between Two Worlds" (WB) (9 days). Rounding up good $5,500 on 9-day run. "Harvest Moon" (WB) terminated run of slightly less than three weeks with okay $3,500 in final five days.

National (Standard) (2,400; 50-75)—"Detective Kitty O'Day" (Mono) and vaude on stage for 3 days. "Billy the Kid" (M-G) and "Belle Starr" (20th) (revivals), on rest of week. New summer policy off to slow start. Fairish $6,000 on seven days. Last week, "Sultans' Daughter" (Mono) and Beatrice Kay, Elmo Tanner, others, on stage, mild $9,000.

Rialto (Fourth Avenue) (1,400; 40-60)—"Angels Sing" (Par) and "Navy Way" (Par). Best of current crop, strong $13,000. Last week, "Buffalo Bill" (20th), fairish $10,000, below hopes.

Strand (Fourth Avenue) (1,400; 40-60)—"Primitive Man" (U) and "Weird Woman" (U). Mild $3,500. Last week, "Hour Before Dawn" (Par) and "Can't Ration Love" (Par), ditto.

UNRRA

Continued from page 1

dustry and numerous Government agencies for cooperation.

At the present time the idea is to produce documentaries largely from footage shot by the American and other armies, by the newsreels, OWI, Ministry of Information, etc. UNRRA would edit the film and launch it, but would do little actual shooting itself.

Already UNRRA is effecting a tie-up with WAC, OWI, the Government film agencies here and in Canada and Britain and other sources. It also expects to carry its story directly to the 16,000 American exhibitors a little later on in order to obtain cooperation in screening the UNRRA pix.

Head of the UNRRA film division is yet to be named. At present, Hazen Sise, Washington chief of the Canadian film board, is directing the program in addition to handling his regular work.

Det. Still Off; Cugat Ups 'Amazing' To $26,500, 'Gang'-'Holiday' Trim 23G

Key City Grosses

Estimated Total Gross

This Week **$2,372,200**
(Based on 22 cities, 180 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year **$2,229,100**
(Based on 27 cities, 189 theatres)

'People' $13,000 In Better Balto

Baltimore, June 6.

Sudden switch to cool weather on weekend helped current figures here with "Gangway for Tomorrow" leaning on p.a. of Woody Herman band at the combo Hipp for nice spurt after slow getaway. Sold strongly at the Mayfair, "It Happened Tomorrow" looks solid. Remainder of list including h.o.'s all right to fairish.

Estimates for This Week

Century (Loew-UA) (3,000; 20-60)—"Meet the People" (M-G). Nicely spotted for some trade at $13,000. Last week, second of "Gaslight" (M-G), nice $12,900.

Hippodrome (Rappaport) (2,240; 20-74)—"Gangway Tomorrow" (RKO) plus Woody Herman orch on stage. Modest $16,500 or near. Last week, "Action Arabia" (RKO) and "Gay Nineties" stage revue, okay $15,400.

Keith's (Schanberger) (2,460; 20-60)—"Primitive Man" (U) (Par). Opened yesterday (Mon.) after two weeks of "Follow Boys" (U) at $12,800 and $15,200, respectively.

Mayfair (Hicks) (980; 25-55)—"Happened Tomorrow" (UA). Very strongly sold and well received by crix. Solid $6,500, best in weeks here. Last week, "Whistler" (Col), average $4,200.

New (Mechanic) (1,680; 20-60)—"Pin-Up Girl" (20th) (2d wk). Continuing at good $8,000 after fine initialer at $10,700.

Stanley (WB) (3,280; 20-60)—"Between Two Worlds" (WB) (2d wk). Holding to mild $8,500 after fair $12,700 last week.

Valencia (Loew's-UA) (1,840; 20-60)—"Gaslight" (M-G) (moveover). Above average $6,000 after two fine weeks in downstairs Century. Last week, "Good Old Days" (Indie), nice $5,100.

Mpls. Still Drags But 'Bernadette' Okay 11G

Minneapolis, June 6.

Despite a strong line-up, including "Song of Bernadette," grosses continue near rockbottom. The slump's long duration has many here believing that the cream is off the boxoffice milk permanently. "Bernadette," at Century at $1.10, isn't likely to go beyond an okay figure. "Pin-Up Girl," "Uncertain Glory" and "None Shall Escape" are setting a rather slow pace.

Estimates for This Week

Aster (Par-Singer) (900; 25-35)—"Under Two Flags" (20th) (reissue) and "Nine Girls" (Col). In for five days, fair $1,600. "Partners of Trail" (Mono) and "Amazing Mr. Forrest" (PRC), open Wednesday (7). Last week, "Week-End Pass" (U) and "Lady Death House" (PRC), fair $2,000 in six days.

Century (P-S) (1,600; 76-$1.10)—"Bernadette" (20th). Roadshow engagement of lauded film comes at unfavorable time, but looks good $11,000. Last week, "And Angels Sing" (Par) (2d wk), fair $6,000 (44-60), making $15,500 for fortnight.

Gopher (P-S) (1,000; 40)—"Rationing" (M-G). Mild $3,300. Last week, "Navy Way" (Par), sad $2,500.

Lyric (P-S) (1,100; 44-60)—"Buffalo Bill" (20th). Moved from Radio City. Suitable $6,000. Last week, "Song Russia" (M-G) (2d wk), weak $4,000 after lame $7,000 initial canto.

Orpheum (P-S) (44-60)—"Uncertain Glory" (WB). Thin $5,500. Last week, "Gung Ho" (U), $6,500.

Radio City (Par) (4,000; 44-60)—"Pin-Up Girl" (20th). Fair $12,000 indicated. Last week, "Buffalo Bill" (20th), $9,500, light.

State (P-S) (2,300; 44-60)—"Gaslight" (M-G) (2d wk). Good $8,000 after big $14,000 first week.

Uptown (Par) (1,100; 40-50)—"Harvest Moon" (WB). First nabe showing. Looks satisfactory $2,800. Last week, "Private Hargrove" (M-G), big $3,500.

World (Par-Steffes) (350; 44-80)—"None Escape" (Col). Good $2,700. Last week, "Knickerbocker Holiday" (UA), thin $1,000.

Detroit, June 6.

Biz currently is off here, with product moving in more briskly with no improvement in sight. Top spot will be a scramble between the Fox, with "Cobra Woman" and "Scarlet Claw," and the Downtown, with Xavier Cugat orchestra on stage and "Amazing Mr. Forrest."

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"Buffalo Bill" (20th) (2d wk) and "Slightly Terrific" (U). First is from Fox, with a new starter; okay $9,500. Last week, "Follow Boys" (U) (2d wk) and "Girl in Case" (Col), $9,800.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Guy Named Joe" (M-G) and "Passport Destiny" (RKO) (5th wk). Moveovers from United Artists, nice $10,000. Last week, "Lost Angel" (M-G) and "Rationing" (M-G) (3d wk), mild $9,000.

Downtown (Howard Hughes) (2,800; 60-95)—"Amazing Mr. Forrest" (PRC) and Xavier Cugat orch on stage. Okay $26,500. Last week, "Jamboree" (Rep) and George White's "Scandals" on stage, profitable $21,000.

Fox (Fox-Michigan) (5,000; 60-85)—"Cobra Woman" (U) and "Scarlet Claw" (U). Fair $27,000. Last week, "Buffalo Bill" (20th) and "Ladies Washington" (20th), not up to expectations, but still choice $33,000.

Madison (United Detroit) (1,800; 60-85)—"Stage Door Canteen" (UA) and "Road to Victory" (Indie), back in loop, okay $5,000. Last week, "Ali Baba" (U) and "Riding High" (Par), tidy $5,100.

Michigan (United Detroit) (4,000; 60-85)—"Standing Room Only" (Par) and "Aldrich Cupid" (Par) (2d wk), good $18,000 after improving last week to $23,000.

Palms-State (United Detroit) (3,000; 60-85)—"Hitler Gang" (Par) and "Knickerbocker Holiday" (UA). Choice $23,000. Last week, "Mabel's Room" (UA) and "Chinese Cat" (Mono), okay $14,000.

United Artists (United Detroit) (2,000; 60-85)—"Broadway Rhythm" (M-G) and "Yellow Country" (RKO). Okay $15,000. Last week, "Guy Named Joe" (M-G) and "Passport Destiny" (RKO) (4th wk), bright $11,000.

'Pin-Up Girl' Bullish $15,000 in Solid Cincy, 'Follow Boys' Fast 11G

Cincinnati, June 6.

Three newcomers are gliding on velvet, and current general score for major cinemas is well above last week. Improvement is surprising in face of local record pre-summer hot spell, now in fifth week. This week's leader is "Pin-Up Girl," at Palace, with handsome figure. "Follow Boys" has the Capitol in clover. Combo Albee, with "Primitive Man" and Henry Busse orch, on stage, is recovering smartly from last week's low of season.

Estimates for This Week

Albee (RKO) (3,100; 50-95)—"Primitive Man" (U) and Henry Busse orch, plus Margo, Johnny Johnston, others, on stage. Mild $18,000. Last week, "Scarlet Claw" (U) and Frankie Masters orch, others, $14,000, season's low.

Capitol (RKO) (2,000; 44-70)—"Follow Boys" (U). Rousing $11,000. Holds. Last week, "Gaslight" (M-G) (3d wk), okay $6,500.

Family (RKO) (1,000; 30-40)—"Hidden Valley Outlaws" (Rep) and "Week-End Pass" (U) split with "Waterfront" (PRC) and "Outlaw Trail" (Mono). Average $2,200. Ditto last week on "Guns Pecos" (WB) and "Passport Destiny" (RKO) divided with "Texas Masquerade" (UA) and "Shake Hands With Murder" (PRC).

Grand (RKO) (1,430; 44-70)—"Private Hargrove" (M-G) (3d wk). Lively $9,000 and stays over. Last week, big $11,000.

Keith's (United) (1,500; 44-70)—"Heavenly Body" (M-G) (2d wk). Good $5,000 after last week's okay $6,500.

Lyric (RKO) (1,400; 44-70)—"Girls Under 21" (Col) and "Under Age" (Col) (reissues). Swell $6,000. Last week, "Address Unknown" (Col) and "Pardon My Rhythm" (U), fair $4,500.

Palace (RKO) (2,600; 44-70)—"Pin-Up Girl" (20th). Tall $15,000. Last week, "Hardy's Blonde Trouble" (M-G), so-so $10,000.

Shubert (RKO) (2,100; 44-70)—"Hardy's Blonde Trouble" (M-G). Moveover. Dull $3,500. Last week, "Show Business" (RKO) (2d run), all right $4,500.

SEITER PILOTS SONJA

Hollywood, June 6.

International assigned William A. Seiter to direct the forthcoming Sonja Henie Technicolor starrer, "It's a Pleasure."

Don Loper, dance director, will stage the big skating numbers.

20th Century-Fox Rings the Bell for MARCH OF TIME!

A salute to TOM CONNORS and his 20th CENTURY-FOX sales organization for their outstanding achievement in the distribution of The March of Time! . . . For today The March of Time has its largest audience . . . has more theatres than ever before. . . . Tomorrow, and in each succeeding month, 20th Century-Fox will continue to distribute to more and more theatres each new and exciting issue of The March of Time.

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Produced by ALEX GOTTLIEB
Screen Play by Francis Swann & Edmund Joseph
Adapted by Richard Weil • From a Play by Harvey J. O'Higgins and Harriet Ford

Jack L. Warner, *Executive Producer*

RELEASE STARTS WITH A ROAR--NEARLY 200 DATES THIS WEEK!

Miniature Reviews

"Hail the Conquering Hero" (Par.). A Preston Sturges "honey," starring Eddie Bracken, is headed for top grosses.

"Christmas Holiday" (U). Deanna Durbin in heavy but effective dramatic role. Good boxoffice.

"The Mask of Dimitrios" (WB). Too-talky mystery yarn, for duals.

"The Great Moment" (Par). Entertaining biog, with Joel McCrea and Betty Field, strong grosser.

"Take It Big" (Musical) (Par). Lightweight musical with Jack Haley, Harriet Hilliard, Ozzie Nelson, okay for duals.

"The Invisible Man's Revenge" (U). Fifth of "Invisible" chiller series, starring Jon Hall, slated for good dual biz.

"A Night of Adventure" (RKO), Tom Conway is mild adventure tale; only for dualers.

"Stars On Parade" (Col) (Musical). Suitable for duals.

"Silent Partner" (Rep). Innocuous mystery drama; a programmer.

"Follow the Leader" (Mono). East Side Kids in comedy-mystery; a good dualer.

"Fanny By Gaslight" (Gen). British-made 19th-century meller will draw class trade.

"This Happy Breed" (Eagle-Lion). Noel Coward play not so good as film; cutting may aid U. S. draw.

"Taxi to Heaven" (Songs) (Artkino). Entertaining escapist fare that should do especially well in the arties.

"La Virgen Que Forjo Una Patria" (Mex). Ramon Novarro in religious-patriotic story; too tedious except for arty houses.

"Vi Hemslavinor" (Swedish). Brisk comedy dealing with the servant problem. For the smorgasbord following.

Hail the Conquering Hero

Paramount release of Preston Sturges production, directed and written by Sturges. Stars Eddie Bracken; features Ella Raines, Raymond Walburn, William Demarest. Music, Sigmund Krumgold; camera, John Seitz; editor, Stuart Gilmore. Tradeshown N. Y. June 5, '44. Running time, **101 MINS.**

Woodrow Truesmith........Eddie Bracken
Libby........Ella Raines
Forrest Noble........Bill Edwards
Mayor Noble........Raymond Walburn
Sergeant........William Demarest
Corporal........Jimmie Dundee
Mrs. Truesmith........Georgia Caine
Political Boss........Alan Bridge
Jonesy........James Damore
Bugsy........Freddie Steele
Bill........Stephen Gregory
Juke........Len Hendry
Mrs. Noble........Esther Howard
Libby's Aunt........Elizabeth Patterson
Judge Dennis........Jimmy Conlin
Rev. Upperman........Arthur Hoyt
Dr. Bissell........Harry Hayden
Chairman of Committee........Franklin Pangborn
Progressive Bandleader........Victor Potel
Mr. Schultz........Torben Meyer
Regular Bandleader........Jack Norton
Sheriff........George Melford
Town Painter........Frank Moran
Western Union Man........Chester Conklin
Alfie........Merrill Rodin
Mamie........Marjean Neville
Mamie's Mother........Dot Farley
Cafe Singer........Julie Gibson
Cafe Dancer........Miriam Franklin
Cafe Manager........Paul Porcasi

This is another film on the style of "Miracle of Morgan's Creek"—only better. A comedy as funny as its predecessor, only more logical, with more human interest, "Hail the Conquering Hero" will do excellent business from the word go.

Eddie Bracken bounces back from his humorously, absent-minded performance in "Miracle" to still a stronger hold on the star ladder with his portrayal of a phoney Marine hero who is swept up in a tide of townfolk hero worship to the point where he almost becomes mayor—and then does.

The deft hand of Preston Sturges molded this film, further proof that he is one of the industry's best writer-directors. The numerous situations that lend themselves readily to comedy lines and business are taken advantage of by a cast that sparkles because of the swift pace they are put through. Neither expensive to produce nor filled with players who will draw the customers on the basis of marquee strength, word-of-mouth by filmgoers will more than do its share toward making this film a boxoffice whiz.

Yarn finds Bracken, medically discharged from the Marines after only one month of service because of hay fever, befriended by six real Guadalcanal heroes. During the course of this friendship, Bracken is clothed in his old Marine uniform, bodily taken back to his old home town, where he is welcomed as a hero. The town goes wild over him, burning the mortgage on his mother's home, planning to build a statue in Station Square honoring him and his father (a hero who was killed in World War I), and even offering him the mayoralty nomination. In the end, he confesses the phoniness of the entire buildup, but not before he has endeared himself to the populace, and it all turns out all right.

Proof that a capable director can take an actor who is willing to listen and get a better-than-good performance out of him or her is amply displayed here. Sturges has a large cast of veterans supporting Bracken, and a former boxing champion, Freddie Steele, as Bugsy, one of the six Marines. The vets all do a good job, but Steele's work is standout. The guy's well-known as a boxer, but he should get plenty of film work after his performance here.

Film runs 101 minutes, but no footage is wasted. Settings are purposeful and in good taste. *Sten.*

Christmas Holiday
(SONGS)

Universal release of Felix Jackson production; associate producer, Frank Shaw. Stars Deanna Durbin, Gene Kelly; features Richard Whorf, Dean Harens, Gladys George, Gale Sondergaard. Directed by Robert Siodmak. Screenplay, Herman J. Mankiewicz, from W. Somerset Maugham's novel; camera, Woody Bredell; editor, Ted Kent; special photog., John P. Fulton. Previewed in N. Y. June 6, '44. Running time, **93 MINS.**

Jackie Lamont }
Abigail Martin }........Deanna Durbin
Robert Manette........Gene Kelly
Simon Fenimore........Richard Whorf
Charles Mason........Dean Harens
Valerie de Merode........Gladys George
Mrs. Manette........Gale Sondergaard
Gerald Tyler........David Bruce

Universal has taken quite a chance with its most important property, Deanna Durbin. Jumping the gal practically overnight from youthful comedy roles to one mature and dramatic, as it does in "Christmas Holiday," it heightened the danger with a heavy, brooding though effective vehicle. However, because her performance is so sincere and appealing, as well as the good supporting cast and tasteful production, the film should do well at the boxoffice to justify the risks Universal took.

Her first appearance in the film, casually slinking up to sing in a sleazy nightclub, with a tired, blase manner, is as much a shock as was Greta Garbo's first talkie appearance with that hoarse voice of hers in "Anna Christie." Poor makeup accentuates Miss Durbin's strange look. The effect, patently intentional, accents the contrast when flashbacks show the adolescent Miss Durbin.

The story is Somerset Maugham's tale of a boy who grew up emotionally during a holiday in France (with the locale changed to New Orleans) and the plot switched around to pass the Hays office. A young army lieutenant, disappointed in love, finds himself stranded in the southern city, and meets up with another heartsick kid in a sad-faced singer at a cheap nightclub. From then on the story is told in flashbacks, as the singer (Miss Durbin) tells the lieutenant of her brief happy marriage to a young ne'er-do-well, her husband's arrest for murder, and his imprisonment for life.

As the nitery thrush, Miss Durbin has two incidental songs, "Spring Will Be a Little Late This Year" (Frank Loesser) and the Irving Berlin oldie, "Always." But otherwise the dramatic role is unrelieved except by a few glimpses of a happy, smiling past. In another switch from musical to heavy role is Gene Kelly, as the ne'er-do-well husband, Kelly doing an effective job. Support roles all good, Gale Sondergaard playing a proud, possessive mother; Richard Whorf a wine-bibbing reporter; Gladys George the understanding cafe proprietor, and Dean Harens the sympathetic lieutenant. *Bron.*

The Mask of Dimitrios

Warner Bros. release of Henry Blanke production. Features Sydney Greenstreet, Peter Lorre, Zachary Scott, Faye Emerson, Victor Francen. Directed by Jean Negulesco. Screenplay by Frank Gruber, from novel by Eric Ambler; camera, Arthur Edeson; editor, Frederick Richards; music, Adolph Deutsch; music director, Leo F. Forbstein. Previewed in N. Y. June 2, '44. Running time, **95 MINS.**

Mr. Peters........Sydney Greenstreet
Dimitrios........Zachary Scott
Irana........Faye Emerson
Leyden........Peter Lorre
Grodek........Victor Francen
Bulic........Steven Geray
Mme. Chavez........Florence Bates
Marukakis........Edward Ciannelli
Col. Haki........Kurt Katch
Mrs. Bulic........Marjorie Hoshelle
Werner........Georges Metaxa
Pappas........John Abbott
Abdul........Monte Blue
Konrad........David Hoffman

Backgrounded with international intrigues, "The Mask of Dimitrios" has an occasional element of suspense, but those moments are comparatively few. It's a dualer.

"Dimitrios," which traces the year-long international criminal career of one Dimitrios Makropoulos (played by Zachary Scott), has the benefit of a good cast headed by Sydney Greenstreet and Peter Lorre, but it is mostly a conversational piece that too frequently suggests action in the dialog where, actually, the film itself practically has none.

Talky script slows the pace to a walk. Greenstreet and Lorre are capital as a criminal and mystery writer, respectively, while Scott gives a plausible performance as the titular character. The rest are mainly bits. *Kahn.*

The Great Moment

Paramount release of Preston Sturges production, directed by Sturges. Stars Joel McCrea and Betty Field; features Harry Carey, William Demarest, Louis Jean Heydt, Julius Tannen. Screenplay by Sturges from book by Rene Fulop-Miller; camera, Victor Milner; editor, Stuart Gilmore; music, Victor Young. Tradeshown N. Y., June 6, '44. Running time, **83 MINS.**

W. T. G. Morton........Joel McCrea
Elizabeth Morton........Betty Field
Prof. Warren........Harry Carey
Eben Frost........William Demarest
Dr. Horace Wells........Louis Jean Heydt
Dr. Jackson........Julian Tannen
V. P. Medical Soc........Edwin Maxwell
President Pierce........Porter Hall
Dr. Heywood........Franklin Pangborn
Homer Quinby........Grady Sutton
Betty Morton........Donivee Lee
Judge Shipman........Harry Hayden
Dr. Dahlmeyer........Torben Meyer
Dental Patient........Vic Potel
Senator Borland........Thurston Hall
The Priest........J. Farrell MacDonald
Cashier-Charles........Robert Dudley
Mr. Abbot........Robert Frandsen
Young Mother........Sylvia Field
Young Father........Reginald Sheffield
Morton's Butler........Robert Greig
Servant Girl........Sheila Sheldon
Mr. Chamberlain........Harry Rosenthal
Porter........Frank Moran

Preston Sturges has brought to the screen the compelling biography of Dr. W. T. G. Morton, who 100 years ago discovered anaesthesia. With Joel McCrea and Betty Field supplying the marquee strength, "The Great Moment" should prove to be a good grosser in the keys and subsequents.

The film is the story of the romance, the trials and the ultimate victory of a Boston dentist, who experimented until he finally hit upon a painless means of extracting teeth, then passed on his discovery to the world of medicine. Performances of McCrea and Miss Field, as well as a solid supporting cast, are well in keeping with the dignity of the yarn.

McCrea gives an excellent portrayal in the role of the impoverished medical student, forced to forego the study of medicine in lieu of a dental career because of lack of funds. Betty Field, as the wife who sometimes gets on his nerves because of her lack of understanding of what he is endeavoring to accomplish, proves again that she is an actress with loads of talent.

Supporting roles of Harry Carey, the doctor who gives McCrea a chance to prove that anaesthesia is suitable for surgical operations as well as dental treatment, and William Demarest, as the first patient of McCrea who continues to be his human guinea pig throughout all experiments, never losing faith in the discovery, are expertly handled by them.

Despite the fact that others ridicule his aims, McCrea feels that some way must be found to end the pain which patients have while dentists work on their teeth. Finally, hitting upon a formula, he tries it out on a patient (Demarest) who goes beserk because the ether used was not highly rectified. Again experimenting with Demarest, McCrea hits upon the proper formula, calling it "Letheon," to protect it from competitors. Naturally, he becomes wealthy from its use, nullifying all barriers to pass it on to humanity, including a charge by the Massachusetts Medical Assn. that he seeks to profit by its use. In the end, he donates his discovery to the advancement of medicine. *Sten.*

Take It Big
(MUSICAL)

Paramount release of Pine-Thomas production. Stars Jack Haley, Harriet Hilliard; features Mary Beth Hughes, Richard Lane, Arline Judge, Lucile Gleason, Frank Forest. Directed by Frank McDonald. Original screenplay by Howard J. Green; added dialog, Joe Bigelow; camera, Fred Jackman; editor, Victor Lewis; songs, Lester Lee and Jerry Seelen, Johnny Burke and James Van Heusen; special lyrics by Ozzie Nelson. Previewed N. Y., June 5, '44. Running time, **76 MINS.**

Jack North........Jack Haley
Jerry Clinton........Harriet Hilliard
Gaye Livingstone........Mary Beth Hughes
Eddie Hampton........Richard Lane
Pert Martin........Arline Judge
Dr. Dittenhoffer........Fritz Feld
Sophie........Lucile Gleason
Cowboy Joe........Fuzzy Knight
Harvey Phillips........Frank Forest
John Hankinson........George Meeker
NTG........Himself
Ozzie Nelson........Himself
House Detective........Ralph Peters
"Pansy the Horse" and Rochelle & Beebe

"Take It Big" is a lightweight musical—so light, in fact, that even the usual smooth comedy of Jack Haley and Harriet Hilliard's singing sometimes fail to overcome the plot.

Dude ranch setting has a band and entertainers for guests over night, band being Nelson's, and Miss Hilliard and Jack Haley, the entertainers, plus an added entry, Frank Forest, who appears a real voice find. Plot starts off with Haley, as the rear portion of "Pansy the Horse," standard act, bemoaning his fate. Story never forgets this, dialog constantly reminding the audience that Haley always rates himself as the rear portion. Horsing around with this gag for several reels Haley is finally informed he has inherited a ranch. Mistaking a dude establishment for his A-Bar-B that's been left him, Haley runs the swank joint until tossed out, and then reclaims his dilapidated A-Bar-B and rescues it from bankruptcy.

Director Frank McDonald does not help the familiar plot much. Of the several topflight tunes, outstanding is the already popular "Sunday, Monday and Always." Of the new songs, "I'm a Big Success with You" is tops.

Haley, forced to carry the full comedy burden, does well considering plot absurdities. Richard Lane, as front part of hoss act, looks strictly a heavy, with few comedy moments. Harriet Hilliard, as trainer in horse act, teams with Haley and Ozzie Nelson for several duets, and clicks solidly on her own. Arline Judge has a minor part as her pal at the nightclub, while Mary Beth Hughes is the comely hanger-on at the dude ranch who vamps Haley. Fuzzy Knight, comic in many westerns, is wasted. Support is headed by Fritz Feld. Frank Forest, Lucile Gleason and Nils T. Granlund, m.c. at nitery.

Forest, from radio and once under contract to Par, is standout when he sings, for no special reason, a complete scene from "Barber of Seville." Screens well, has a rare voice, and is passable as an actor. *Wear.*

Invisible Man's Revenge

Universal release of Ford Beebe production, directed by Beebe. Stars Jon Hall; features Leon Errol, John Carradine, Alan Curtis, Evelyn Ankers, Gale Sondergaard. Screenplay, Bertram Millhauser, suggested by "The Invisible Man," by H. G. Wells; camera, Milton Krasner; special photog., John P. Fulton; editor, Saul Goodkind. Previewed N. Y., May 31, '44. Running time, **78 MINS.**

Robert Griffin........Jon Hall
Mark Foster........Alan Curtis
Julie Herrick........Evelyn Ankers
Herbert........Leon Errol
Peter Drury........John Carradine
Maud........Doris Lloyd
Feeney........Ian Wolfe
Grey Shadow........Himself
Lady Irene Herrick........Gale Sondergaard
Sir Jasper Herrick........Lester Matthews
Cleghorn........Halliwell Hobbs
Sir Frederick Travers........Leland Hodgson
Sergeant........Billy Bevan

Fifth in the "Invisible Man" series is fast-moving but preposterous yet has the saving grace of being intelligently performed and directed so that for dualers it should more than hold is own.

Cast is first-rate with Jon Hall turning in bangup job of the maniac with a persecution complex. He decides to throw in with a crackpot professor, John Carradine, to become invisible and badger titled English couple, Gale Sondergaard and Lester Matthews, into turning over their property and daughter's hand to him.

Hall shows up in England after a five-year absence to accuse the pair of having tried to murder him on safari after they had discovered a fabulous diamond mine. The invisible man's comings and goings around the English mansion provide excellent opportunities for John Fulton's camera tricks. Hall finally meets his doom in the wine cellar after unsuccessfully trying to appropriate the lifeblood of journalist Alan Curtis to prevent his invisibility from fading in.

Leon Errol reaps plenty of laughs from his cockney role and John Carradine clicks as the daffy prof. *Donn.*

A Night of Adventure

RKO release of Herman Schlom production. Stars Tom Conway; features Audrey Long, Edward Brophy, Louis Borekk, Addison Richards, Jean Brooks, Nancy Gates. Directed by Gordon Douglas. Screenplay by Crane Wilbur, from play "Hat, Coat and Glove," by Wilhelm Speyer; camera, Frank Redman; editor, Les Millbrook. Tradeshown in N. Y. May 31, '44. Running time, 65 **MINS.**

Mark Latham........Tom Conway
Erica........Audrey Long
Steve........Edward Brophy
Tony Clark........Louis Borell
Branson........Addison Richards
Julie Arden........Jean Brooks
Connie........Nancy Gates
Benny Sarto........Russell Hopton
Ruby La Rue........Claire Carleton
Judge........Emory Parnell
Andrews........Edmund Glover

Filmed in 1934 with Ricardo Cortez, under original title of "Hat, Coat and Glove," this remake emerges a slow-moving tale, only for the duals.

Story concerns a criminal lawyer (Tom Conway), who is on the trail of an underworld gang for the FBI. As a result, he neglects his wife, who takes up with an artist. Lawyer becomes involved in a murder, when he goes to the artist's apartment to have it out with him. When the latter is unjustly accused of the crime, he undertakes his rival's defense, winning both the case and his wife.

Tom Conway, away from his "Falcon" roles, is suave as the legal light. Audrey Long, as his wife, supplies a bright spot, being not only attractive but hinting promise in future dramatic roles. Others do their stints faithfully. The trouble is that the playing merely accentuates the frailties of "A Night of Adventure."

Stars on Parade
(MUSICAL)

Columbia release of Wallace MacDonald production. Features Larry Parks, Lynn Merrick, Ray Walker, Jeff Donnell and Robert Williams. Directed by Lew Landers. Screenplay, Monte Brice; camera, L. W. O'Connell; editor, Jerome Thoms. At Strand, Brooklyn, week of June 1, '44, dual. Running time, **63 MINS.**

Danny Davis........Larry Parks
Dorothy Dean........Lynn Merrick
Billy Blake........Ray Walker
Mary Brooks........Jeff Donnell
Jerry Browne........Robert Williams
J. L. Carson........Selmer Jackson
Mrs. Dean........Edythe Elliott
Nan McNair........Mary Currier
And Danny O'Neil, Frank and Jean Hubert, The Chords, King Cole Trio, The Ben Carter Choir.

"Stars On Parade," acutely misnamed because of the absence of a single star name in the cast, is a pleasant trifle about youngsters getting a start in show business. It should hold up its half of a dual program because of its variety acts, songs and a hard-working set of principals.

Built on the familiar pattern about people putting on a show, film has a routine love story enlivened by a stream of good vaude acts. The principals are two Hollywood youngsters who believe there's a lot of talent (including themselves) in L. A.'s backyard that the producers don't know about, and put on a show with this talent to convince the skeptics.

Auditions and performance give the film an opportunity to show off the Huberts in their drunk act, the Chords in musical instrument imitations, the Ben Carter Choir of young Negroes in spirituals, the King Cole Trio and tenor Danny O'Neil. Larry Parks and Lynn Merrick, as the enterprising youngsters, make an attractive team, visually and vocally. The songs, on the sentimental ballad side, are good, with "My Heart Isn't In It" and "Love, Love, Love" as standouts. Arrangement of "Ezekial Saw the Wheel" for the Carter Choir is also effective and pleasing.

Silent Partner

Republic release of George Blair production, directed by Blair. Stars William Henry, Grant Withers; features Beverly Loyd, Ray Walker, Joan Blair. Original screenplay, Gertrude Walker; editor, Ralph Dixon; camera, William Bradford. At Brooklyn Paramount, week of June 1, '44. Running time, **56 MINS.**

Jeffrey Swales........William Henry
Mary Price........Beverly Loyd
Bob Ross........Grant Withers
The Drunk........Ray Walker
Lady Sylvia Marlowe........Joan Blair
Harry Keating........Roland Drew
Desk Clerk........George Meeker
Second Waiter........Wally Vernon
Blackie Barton........John Harmon
Pop........Dick Elliott
Tony, the Junk Man........Eddie Fields
Dolly Daring........Pat Knox

"Silent Partner" is an innocuous mystery drama about a newspaperman who specializes in solving crimes. A programmer.

William Henry, freelance actor who formerly appeared in Metro and Paramount films, portrays the top role of a reporter who endeavors to track down five persons listed in the address book of a murder victim. In the process of nabbing the killer, he evades several attempts upon his life.

Beverly Loyd is cast in the female lead, and gives a good account of herself in her first film chore. Joan Blair plays an adventuress, posing as a member of the English aristocracy, competently. Grant Withers, Ray Walker and the other members of the supporting cast manage not to look too bad in this, at times, unbelievable mystery.

George Blair, who directed, turned "Silent Partner" out at an obviously low budget. *Sten.*

Follow the Leader

Monogram release of Sam Katzman-Jack Dietz production. Features Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Joan Marsh, Jack LaRue. Directed by William Beaudine. Screenplay by William X. Crowley and Beryl Sachs from original story by Ande Lamb; editor, Carl Pierson; camera, Marcel Le Picard. At New York theatre, N. Y., week May 30, '44. Running time, **65 MINS.**

Muggs........Leo Gorcey
Glimpy........Huntz Hall
Fingers........Gabriel Dell
Spider........Billy Benedict
Milly........Joan Marsh
Larry........Jack LaRue
Mrs. McGinnis........Mary Gordon
Cop........J. Farrell MacDonald
Danny........Dave Durand
Speed........Bobby Stone
Dave........Jimmy Strand
Skinny........Bud Gorman
Gene Austin and Sherrill Sisters

In tune with the times, the East Side Kids "get religion," and are on the side of law and order in "Follow the Leader," which molds laughs and action into a fairly entertaining film. Good supporter on twin bills.

Story shows East Side Kids Leo Gorcey and Huntz Hall, on furlough from Army, conducting a private investigation (with military and police sanction) into a series of medical warehouse robberies. One of their cronies has been unjustly accused of and jailed for these thefts. The duo experience many a close brush with the hijackers before they clear up the case.

Gorcey, Hall, Gabriel Dell and Billy Benedict make a humorous foursome. Joan Marsh does well in the leading femme role, while Jack LaRue is convincing as the nightclub operator who heads the thieves. Gene Austin and the Sherrill Sisters supply a melodious interlude during the nightclub sequences.

Fanny by Gaslight
(BRITISH-MADE)

London, May 4.

General Film Distributors' release of Gainsborough production. Stars Phyllis Calvert, James Mason, Wilfrid Lawson, Stewart Granger. Directed by Anthony Asquith. Screenplay by Doreen Montgomery from novel by Michael Sadleir. Camera, Arthur Crabtree. At Leicester Square theatre, London, May 4, '44. Running time, **108 MINS.**

Fanny........Phyllis Calvert
Lord Manderstoke........James Mason
Chunks........Wilfrid Lawson
Harry Somerford........Stewart Granger
Lucy........Jean Kent
Alicia........Margaretta Scott
Mrs. Hopwood........Nora Swinburne
Kate Somerford........Cathleen Nesbett
Mrs. Somerford........Helen Haye
William Hopwood........John Laurie
Clive Seymore........Stuart Lindsell
Mrs. Heaviside........Amy Veness

In spite of its title and 19th century setting this adaptation of a current best seller, as it now stands, has merit enough to attract discriminating filmgoers in U. S. Seldom has a

(Continued on page 21)

We Say—

"GO!"

We've deleted "STOP!" from every one of our business dictionaries. For us there is no such word. No sir! But "GO!"—that's all over the place, and in everything, and under everything. We know several million different ways to say "GO!" all over trailers, cut-outs, posters, heralds, and accessories. "GO!"—Why, we eat it, breathe it, sleep it. We're in business to make people "GO" to see pictures, and we do it, too. Our trade mark should really be a green light. We make people accelerate, advance, progress, proceed—"GO" to your box office, opening purses, removing rubber bands from wallets, jingling coins, peeling off long greens. So sign up with us and have a "GO" at a lot of new business. Brother, that's what makes this business "GO!"

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Film Reviews

Continued from page 19

Fanny by Gaslight

British picture been given such a star-studded cast. Even the lesser roles are filled by names of b.o. value in England. Resulting performances make this one well above the average British-made pix.

Unfortunately, however, Anthony Asquith's direction is hurt by the inevitable faulty film editing and irritatingly slow tempo. Although the script distorts the original story almost beyond recognition, there is still retained a lot of plot development in the house of ill-fame, which in the book is the main background. Hays organization may temper some of these sequences, if and when it reaches the American market. For all its being toned down from Michael Sadleir's frank treatment in the novel, the way the curvaceous femmes do their stuff in the underground joint hardly makes for best family trade.

As a matter of fact, the film would suffer little if all the bawdy-house sequences were removed. The main theme—the thorny path traveled by the true lovers because the man is "well born" while the girl is an illegitimate child, foster-fathered by the bawdy housekeeper—would be preserved by the mid-Victorian pillorying they both receive.

With so many good performances, it is significant that Phyllis Calvert in the lead more than holds her own. She succeeds in portraying Fanny with girlish wistfulness and appeal. Second best performance is the Lord Manderstoke of James Mason. Wilfrid Lawson's portrayal of a faithful servant, Chunks, also is splendid.

Lavish production hints that the sky was the limit on this picture.

This Happy Breed

(Technicolor)
(BRITISH-MADE)

London, April 28.

Eagle-Lion release of Noel Coward-Cineguild production. Features Robert Newton, Celia Johnston, John Mills. Directed by David Lean. Camera, Ronald Neame. At New Gallery Kinema, London, April 28. Running time, **107 MINS.**

Frank Gibbons....................Robert Newton
Ethel Gibbons....................Celia Johnson
Billy Mitchell....................John Mills
Queenie Gibbons....................Kay Walsh
Bob Mitchell....................Stanley Holloway
Mrs. Flint....................Amy Veness
Aunt Sylvia....................Alison Leggatt
Vi....................Eileen Erskine
Reg....................John Blythe
Sam Leadbitter....................Guy Verney

American theatregoers don't have to be sold on a Noel Coward play. "This Happy Breed" as a play hit was Coward at his best. But good theatre is not necessarily good film material, and it appears the case in this production.

Had this piece not already been praised by dramatic critics, had it not been written by Coward, and had he not lent his name to the screen production, it is doubtful if it ever would have been made. Flawless performances by all the cast, production values, effective use of Technicolor, clever lighting—all these assets don't offset the basic fact that "This Happy Breed" is not picture material.

As a foreword frankly admits, the "hero" is a suburban villa, one of a long row of dingy brick bandboxes whose gardens back onto the gardens of exactly similar, drab houses. All the traveling shots in the world, and Coward uses hundreds of feet, can't make ugliness of the smugly respectable suburbia look bright.

Aside from this fault, the film needs drastic cutting. Although the leisurely tempo can be justified on the grounds of its being consonant with the dull-witted people who come and go, no such excuse holds good for allowing the camera to roll over vapid scenes.

Robert Newton as Frank Gibbons (role created on stage by Coward) meets every requirement of his tremendous part with artistry known only to an oldtime legit actor. For the role of his wife, another grand stage artist, Celia Johnson, never puts a foot wrong in an even more difficult role. This is no less true of the others, of whom two newcomers, Kay Walsh as a manicurist who runs away with a married man to escape from her "common" environment, and Billy Mitchell as her stolid broad-minded sailor sweetheart, turn in performances which should carry them far.

The period covered (1919-1939) permits Coward to inject all the highlights of those years in British history. Incidentally, the cheering mobs hailing Chamberlain at 10 Downing street afford Coward a chance to take a crack at his own people which, in these days, must have taken a lot of courage. Here is Coward at his best. And scattered throughout the otherwise humdrum story are numerous brilliant high-spots no less Cowardesque. How much, as producer, Coward had to do with directing the film (credit is given David Lean), there is more than one directorial touch plainly bearing the cunning of this actor-stage manager which helps to disguise the static story quality.

Excellent business for this picture looms in British cinemas where Coward is emphatically boxoffice. As for American audiences on the one condition the film is adequately cut, it all depends on the strength of Coward's name as a draw. *Jolo.*

Taxi to Heaven

(Songs)
(RUSSIAN-MADE)

Artkino release of Central production. Features Ludmila Tselikovskaya, Mikhail Zharov. Directed by Herbert Rappaport. Screenplay, Eugene Petrov; music, U. Birlukov; additional selections from Tschaikowsky's "Pique Dame" and Leoncavallo's "Pagliacci"; camera, A. Halpern. At Stanley, N. Y., week of May 25, '44. Running time, **71 MINS.**

Baranov....................Mikhail Zharov
Natasha....................Ludmila Tselikovskaya
The Colonel....................Boris Blinov
Svetlovidov....................Georgi Speigel
Kulikov....................B. Gribkov
Kulikova....................Tamara Govorkova
Zadunaisky....................K. Sorokin
Marusya....................L. Shabaldina
Tolya....................Boris Shishkin
Co-Pilot....................Mikhail Kuznetzov

(In Russian; English Titles)

Artkino should hit the jackpot with this highly escapist fare that's a welcome relief from some of its predecessors. It will undoubtedly capture much moola in native houses and looks geared for good take in the arties here and in other foreign countries. After an influx of films that have accentuated Russia's war effort to extent of over-propagandizing "Taxi to Heaven" has some tinges, but subjugates for the merrier and romantic interludes.

Plot of comedy is gossamer but is kept moving at swift pace by Herbert Rappaport, whose nifty direction adds up in success of the film. It's a saga of two fellows in love with the same girl. Ludmila Tselikovskaya, blonde recruit from Moscow Art Players, who previously gave good account of herself in the Russe release of "Spring Song," projects throughout as a hoyden with much s.a. as the object of affections of Georgi Spiegel, opera singer, and Mikhail Zharov. Latter is a transport pilot, turned down for war service, but covers himself with glory when he volunteers for dangerous mission in an emergency and brings down enemy plane. Heroism triumphs over operatic warbling.

In addition to her fine portrayal Miss Tselikovskaya gives good account in the vocals, especially the operatic interludes. Acting and direction is superb throughout. Entire cast does well in respective roles. Photography is n.s.g., probably due to war limitations.

There are times when plot goes a bit Moscow Arty but not sufficiently so to stifle the lighter and gayer moments. On overall should get favorable attention and coin, too. *Edba.*

La Virgen Que Forje Una Patria

("Saint That Forged a Country")
(MEXICAN-MADE)

Clasa Studios production and release. Stars Ramon Novarro; features Gloria Marin, Domingo Soler, Julio Villareal. Directed by Julio Bracho. Story by Julio Bracho, Reno Garza. At Belmont, N. Y., week May 19, '44. Running time, **106 MINS.**

Juan Diego....................Ramon Novarro
Brother Martin....................Domingo Soler
Aztec Slave....................Gloria Marin
Pedro de Alonso....................Paco Fuentes
Xinel....................Felipe Montoya
Don Miguel Hidalgo....................Julio Villareal
Captain Allende....................Ernesto Alonso
Captain Juan Aldama....................Victor Urruchua
Josefa....................Fanny Schiller

(In Spanish; English Titles)

This is another version of Mexico's patron saint but adapted to show the social significance of the fight against tyranny. Only about 15 months ago Mexico producers turned out "Virgin of Guadalupe," which also related how a lowly peon saw the vision of the Virgin Mary and built a temple on a hill. This earlier film had the advantage of better acting and fact that it covered only one period in Mexican history while "La Virgen" covers both 1531 and 1810. This story, however, has the advantage of Ramon Novarro playing the lead. But plot is unfolded so tediously and so wordily it has slim chance in U. S. except in such arty theatres as the Belmont, where it is topflight Mexican fare.

Clasa Studios (Mexico City) have lavished plenty on production. But this is partly counterbalanced by Julio Bracho's ponderous direction. He's also credited with helping Rene Garza with the screen story.

Ramon Novarro is forthright as the peon who sees the saint, displaying some of his old screen skill. It's a difficult role, but he does it well. Domingo Soler is superb as Brother Martin, leading Father of 16th century Mexico, but Julia Villareal, in earlier sequence, makes Father Hidalgo stagey and verbose. Top femme is Gloria Marin, a looker who does splendidly in the Aztec slave role. She's a potential for American pictures, given better direction.

No question but that Mexican-made screen productions have progressed in the last three years, but they still appear miles behind the status of American or even some European film of recent vintage. *Wear.*

Vi Hemslavinor

("We Home Toilers")
(SWEDISH-MADE)

Vive production and release. Stars Dagmar Ebbesen; features Karl-Arne Holmsten, Ernst Eklund, Hjordis Petterson, Maj-Britt Hakanson, Kaj Hjelm. Directed by Schmayl Bauman. Story, Torsten Lundqvist and Bauman; camera, Hilmer Ekdahl. At 48th St., N. Y., week of May 20, '44. Running time, **88 MINS.**

Kristiana....................Dagmar Ebbesen
Gunnar Andersson....Karl-Arne Holmsten
Johannes Larsson....................Ernst Eklund
Laura, His Wife....................Hjordis Petterson
Ingrid, Their Daughter.Maj-Britt Hakanson
Pelle, Their Son....................Kaj Hjelm
Blomquist....................John Botvid
Gullan....................Dagmar Olsson
Hanna....................Julia Caesar
The Barber, Bergman.Carl-Gunnar Wingard
Anna, His Wife....................Anna-Lisa Baude

(In Swedish; English Titles)

A 1941 Swedish production belatedly released in this country, "Vi Hemslavinor" ("We Home Toilers") is a warm albeit overlong comedy dealing with the servant situation, a problem that apparently has universal manifestations. Film will do biz within confines of limited foreign-language audience at which it is aimed.

Story deals with a female domestic who enters the home of a wealthy Swedish family and swiftly changes the pattern of their set ways. At first regarding her as an unfeeling martinet, the various family members eventually are brought to recognize her true worth, but not until after she packs her duds and leaves following the marriage of her illegitimate son to the boss' daughter. Denouement, however, finds her back in the fold again, this time as a mother-in-law rather than as a servant-problem.

Dagmar Ebbesen turns in a capital performance as the overbearing domestic and remainder of the cast are also well accounted for, especially Kaj Hjelm as the kid brother.

Essential nature of yarn would never get it past the Hays office, but director Schmayl Bauman, who also co-scripted, handles the morals situation in film with forthright candor and good taste, avoiding coy circumlocutions.

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Also 17 Academy St., Newark, N. J.

POLLOCK SETS DUNN AS UA PUBLICITY MGR.

Lou Pollock, last week appointed director of advertising and publicity for United Artists, has engaged James Dunn, formerly with RKO, as publicity manager succeeding Arthur Jeffrey, resigned. Arthur Stoltz, who handled exploitation at UA, also resigned last week, effective June 16, with replacement scheduled to be announced shortly.

Pollock's appointment as UA advertising-publicity director was announced last week by Grad Sears, UA v.-p. in charge of distribution. Pollock was formerly eastern advertising-publicity director for Universal. He handled film promotion for RKO and Balaban & Katz for several years.

Hal Danson's New Post, Asst. Par Adv. Manager

Following three months' stay at Paramount studio reorganizing the trailer setup and working out advance advertising information alignment, Hal Danson returned to N. Y. as new assistant advertising manager, according to announcement of Robert M. Gillham, Par ad-publicity chief.

Danson starts at once on an elaborate ad program outlined for forthcoming big Paramount productions, working with Stanley Shuford, ad manager, on all forms of advertising.

Owen Stays at Par Until June 15 To Induct Erbb; Other Exchanges

Remaining on at Paramount to induct William Erbb, former New England district manager, into his new post as eastern-southern division sales head at the Paramount homeoffice, Hugh Owen will not swing over to Vanguard (Selznick) until around June 15. Erbb arrived in N. Y. Monday, but Jim Donohue, who will head the newly created central division, with headquarters at the h.o., has been delayed in Dallas, where he is succeeded as district head by Duke Clark. Latter has been in acting charge of the district out of Cleveland during the lengthy illness of Harry Goldstein, who returns there following sufficient recovery from a heart condition to again take hold.

In Boston, where Erbb has made headquarters for many years in charge of New England sales, Al Kane, branch manager, becomes his successor, while Ed Ruff, New Haven mgr., shifts to Boston to take over Kane's former duties. Ruff, long with Par, at one time was Boston branch manager, but for some years now has been in New Haven. Ruff's successor at New Haven will be John Moore, sales manager of the Boston exchange.

Coincident with the switch of Donohue to N. Y., a new branch manager goes in at Dallas, with Fred Larned, sales manager there, taking the post, succeeding Charles L. Dees, while Heywood Simmons, salesman, moves up to become sales manager.

C. J. (Pat) Scollard, who was executive assistant to Neil F. Agnew when latter was v.p. over distribution, continues in the same position as assistant to Charles M. Reagan, Agnew's successor. In addition to various other executive duties, Scollard handles labor matters affecting operation of exchanges.

Senn Lawler Upped

Senn Lawler, former Greater Kansas City district manager for Fox-Midwest, upped to public relations aide for E. C. Rhoden, general manager. Leon Robertson, for years Fox-Midwest city manager, Springfield, Mo., succeeds Lawler.

Rep's New Division

To allow closer supervision of Republic's branch offices by its district manager, J. R. Grainger created a new district comprising Boston, New Haven, Albany and Buffalo. Jack Davis, former Boston branch manager, will handle this division, headquartering in Boston. Sam Seletsky, N. Y. branch manager, moves to Boston on that date while Maxwell Gillis, district manager of eastern division, continues to supervises N. Y., Washington and Philadelphia branches.

Buffalo, formerly supervised by Sam Seplowin, district manager of Central Division, has been moved to new division. Grover C. Schaefer, homeoffice executive, has been named assistant branch manager for New York.

Horowitz to D.O.S.

Reported that Vanguard Productions (David O. Selznick) is dickering with Sam Horowitz, who was with United Artists many years ago, to join the company in an executive sales post in the field.

Understood Horowitz may be appointed to represent Neil F. Agnew, Selznick's producer - representative, in the middle west.

Conn. Buying Group

Lewis S. Ginsburg, formerly with United Artists, is leaving to form his own buying and booking service for Connecticut exhibitors.

Ginsburg's Amalgamated Theatres has a number of houses under contract, though not planning to launch his firm until July 1.

Albany Changes

Albany, May 6.

Holbrook Bissell, Columbia salesman, transferred from Pittsburgh to Albany; succeeds Jack Armm, resigned.

Columbia now has Camille Alli, as office manager and head booker here; advanced to spot when Stanley Goldberg went into Navy.

16,234 of Some 17,000 Houses Will Exhib M-G

With an additional 1,168 theatres in the United States last week booking a Metro feature or short during the company's 20-year anniversary week June 22-28, total of 16,234 theatres are now set. Indications are that William F. Rodgers, Metro v.p. and general sales manager, will achieve nearly 100% participation of some 17,000 theatres throughout the country.

Meantime, four more Metro exchanges have reported 100% bookings for theatres in their territories in connection with the anniversary week, bringing total of 100% branches to 16.

"White Cliffs of Dover," which is being used as Metro's anniversary picture, has been booked into 22 out-of-town situations starting June 15.

New York Theatres

BETTE DAVIS
In Warner Bros. Hit!
'MR. SKEFFINGTON'
with
Claude Rains
BROADWAY at 51st ST. HOLLYWOOD

JACK CARSON
In Warner Bros. Hit!
'Make Your Own Bed'
IN PERSON
CAB CALLOWAY
AND HIS
Jumpin' Jive Jubilee
BROADWAY at 47th ST. STRAND

B'way at 51 St.
GINGER ROGERS
Tender Comrade
CAPITOL
Held Over! IN PERSON
The Hour of Charm
ALL-GIRL ORCHESTRA
Direction of PHIL SPITALNY

RADIO CITY MUSIC HALL
"The White Cliffs Of Dover"
Spectacular Stage Productions

LOEW'S STATE
On Screen Thurs., June 8
Rita Hayworth
Gene Kelly
'COVER GIRL'
in Technicolor
In Person
Borrah Minevitch's Harmonica Rascals
Mary Raye and Naldi

PARAMOUNT'S
"GOING MY WAY"
With BING CROSBY
In Person
CHARLIE SPIVAK and Band
PARAMOUNT

PARAMOUNT PRESENTS
GARY COOPER in
CECIL B. DeMILLE'S
"The Story of Dr. Wassell"
IN TECHNICOLOR
RIVOLI B'way at 49th St.

"THE EVE OF ST. MARK"
A 20th Century-Fox Picture
Plus A Big Stage Show
ROXY
7th Ave. & 50th St.

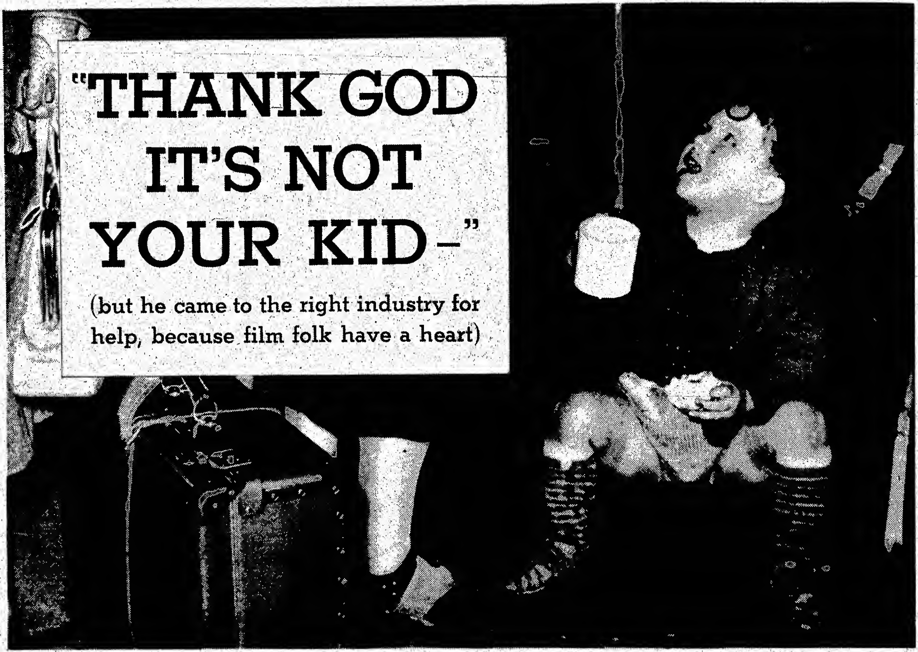
RKO PALACE B'WAY & 47th St.
"SHOW BUSINESS"
Eddie CANTOR - George MURPHY
Joan DAVIS - Nancy KELLY

LANA'S LINOTYPE 'LADY'

Hollywood, June 6.

Lana Turner draws the role of America's first newspaperwoman in "Jenny Was a Lady" at Metro.

Filming starts July 12 with Sam Marx producing.



Get out the check-book and remember it's only money!

But it will buy happiness for you, knowing this dough is for kids like yours, families like yours—although not so fortunate.

Every year, and this year more than ever, THE GREATER NEW YORK FUND appeals to all of us to give a thought to our own needy, the sick, the hungry, the old and lonely in our midst. It's a wonderful charity because all of us, whether Protestant, Catholic or Jew, join hands to finance 403 grand organizations. That's real democracy, a pleasure to support.

Rich man, give in proportion to your means—and you and you and you—give a day's pay. With this community spirit we show the nation the true meaning of the American way.

Give to your company representative or direct to Motion Picture Division, GREATER NEW YORK FUND, 218 West 49th Street, New York City

JOKE SHOWS' OWN TAG LINE

Major Nets' Billings Top $60,000,000 For 1st 4 Months As SRO Continues

In sharp contrast to the continued decline in newspaper ad revenue due to newsprint curtailment, gross billings for the four major networks continue to reflect the phenomenal biz of the past year, with gross time sales for April again exceeding $15,000,000. The four webs again racked up substantial percentage increases over the same period last year, with Mutual again out in front with a 74% boost in revenue for the 30-day period. The Blue's increase over the same period last year was 41%, with NBC and CBS 24% and 23%, respectively.

Cumulative tabulations for the first four months show CBS in the vanguard with $22,463,081 for a 32% boost over the four months in 1943. NBC is second with $20,536,855. Total for Mutual was up 84% over last year, with the Blue's four-month $11.952,234 total representing a 42% increase.

Network Gross Time Sales

(Estimated)

FOR APRIL

	1944	1943	Pct.
Blue	$3,181,322	$2,228,003	+41
Columbia	5,659,247	4,590,992	+23
Mutual	1,687,608	961,918	+74
NBC	5,137,052	4,176,952	+24
	$15,665,229	$11,957,865	+31

FOR FIRST FOUR MONTHS

	1944	1943	Pct.
Blue	$11,952,234	$8,380,577	+42
Columbia	22,463,081	17,035,107	+32
Mutual	6,892,781	3,734,645	+84
NBC	20,535,855	16,290,068	+27
	$61,843,951	$45,440,397	+36

Kate Smith Opposite Benny in Fall As Gen. Foods Reshuffles Schedule

Reshuffling of the General Foods airers next fall cues one of the most drastic revamping of network nighttime alignments in recent years. Move by General Foods is resulting in further respotting of other sponsors' shows. Most of airers involved are handled by Young & Rubicam, and toppers of the latter agency have been working in feverish secrecy the last few weeks to mend their fences which were somewhat battered by the loss of the Jack Benny show (General Foods) to Ruthrauff & Ryan (American Cigaret). New program setup will provide the aforementioned Benny stanza with a headache in the form of the Kate Smith Hour as opposition, latter going into the 7 to 8 p. m. CBS Sunday night niche.

Fall schedule calls for the Dinah Shore session to shift from CBS to NBC, taking over the Thursday night 8:30-9 p. m. spot now occupied by the "Aldrich Family" (Gen. Foods), which, in turn, fills the first half of the time vacated on CBS, Friday night, by the Kate Smith Hour. The last half of the CBS Friday night 8-9 segment will be occupied by "The Adventures of the Thin Man" (Gen. Foods), now in the Sunday night CBS 10:30-11 p. m. slot. Latter time will be taken over by the Gulf Oil-sponsored "We, the People at War," which moves out of the Sunday 7:30-8 p. m. spot.

CBS Sunday night lineup resulting from the shift will have the new Ozzie Nelson-Harriet Hilliard show for International Silver (detailed elsewhere in Radio Section) from 6-6:30 p. m., while the Maxwell House session, featuring Fannie Brice, takes over the 6:30-7 p. m. slot vacated by "America in the Air," which shifts into the 10:30-11 p.m. slot on Sunday now occupied by the "Thin Man" airer. The Kate Smith Hour goes into the spot occupied by William L. Shirer, who moved to the 5:45-6 p.m. Sunday niche last Sunday (4) and "We, the People at War."

Reshuffling leaves CBS with the 9:30-10 p. m. segment on Thursday night and NBC with the 8-8:30 p. m. spot the same night as open time.

Next of Kin

Agency last week auditioned a show for a client but held out little hopes that it would pass muster. As far as the agency board of review was concerned, it was strictly mediocre stuff, and the agency pitch was anything but enthusiastic.

What surprised was that the client went overboard in praise of the show and virtually clinched the deal on the spot. Agency head-scratching ceased when it was learned later that show was written by brother-in-law of the guy who heads the sponsor company.

CBS Bond Pitch Runs Into Conflict on Corwin Show, Cueing Switch

CBS ran into a jam on skedding its Fifth War Bond program on June 20, resulting in some overtime huddling with Treasury Dept. officials before the show was finally moved back from the 10-11 p.m. slot into the 10:30-11:30 Tuesday night niche.

Chief difficulty was in surmounting the Norman Corwin 10-10:30 program obstacle, with some CBS execs reluctant to cancel one of the net's "prize babies." Reported suggestion was made that Corwin's script for the June 20 broadcast tie in with the war bond pitch to permit for the 10-11 time segment, but pointed out by CBS the Corwin schedule of broadcasts had already been set and switch would have nullified affiliate stations' advance buildup, promotion, etc for show, running into considerable coin.

Mull 'Correspondent'

Westinghouse last week (1) auditioned the 8:30-8:45 a.m. stanza, "Blue Correspondents Here and Abroad" for possible sponsorship.

Account currently pays the freight on "Top of the Evening," heard Mon., Wed. and Fri. in the 10:15-10:30 p.m. spot on the Blue.

'NOW AND FOREVER' GOING OFF FOREVER

CBS is dropping its daytime serial "Now and Forever" after the June 30 broadcast. Sustainer, heard in the 3ff30-3:45-1 p. m. slot, has been on since last winter but, as serials go, has been generally regarded as one of the weaker links in the web's daytime programming schedule.

Bob Trout goes into the slot now occupied by "Forever" with a news program, with Robert J. Landry, head of CBS program writing, currently auditioning for a new serial which will go in at 3:45-4 p.m.

STORY STANZAS GIVE GAGS BRUSH

Hollywood, June 6.

Joke shows on the air next fall will be fewer and fewer and the "story line" will be the thing.

Agency producers who can look beyond their summer fillers and sense what's in the fall air say it's in the wood. The joke show is on its way out. Not completely, of course, but to be gradually absorbed by running situations. Those who subscribe to this idea back their judgment, or clairvoyancy, with a listing of high Crossley programs which have followed the story line to high ground overlooking the joke plateau below.

Last season Burns and Allen switched over to the story format with unusual success. Now there's the unique situation of a No. 3 Crossley show, Sealtesters Joan Davis and Jack Haley, moving into story line after slugging away with jokes. That makes a sucker out of the adage, "never tamper with a success." Nowadays when an agent or show packager starts his pitch, he's stopped cold with, "what's the story line?" If it's a joke show the chill sets in fast and chances of a spot sale are as remote as that mink coat you promised the frau.

Those who string along with the story line cite its many advantages. Joe Miller has been picked clean, the joke boys have gone to the well too often and the situation show has a better chance of longevity. Further they contend that good joke writers are becoming scarce and the good ones that are still around lean more to the "milking" process than the touch-and-go system. And if that doesn't vindicate their judgment and foresight, they point to such shows as "Fibber and Molly," "Aldrich Family" and "Great Gildersleeve" as a general idea of what they mean by longevity and continued success.

Oboler Scrams Colman Show

Arch Oboler, who in a recent full-page ad in "Variety" called on the networks to devote commercially saleable time to public service programming and expressed willingness to drop commercial commitments if the webs accepted the "challenge," is through as scripter for the Ronald Colman NBC Tuesday night "Everything for the Boys" show, sponsored by Electric Auto-Lite. Oboler, who has completed his chores for the season's bowout program, June 13, is due east from the Coast within a fortnight to set plans for a venture into legit and to negotiate for a fall airshow along lines suggested in his ad.

But as far as the Colman show's concerned, Oboler says he's fed up with adaptations and wants to dig his teeth into some original scripting. Although the inference in Oboler's ad pointed specifically to NBC and CBS for their treatment, respectively, of the Arthur Hopkins late hour dramatizations and the Norman Corwin show opposite Bob Hope, the only reported nibble he's had so far is from the Blue network for a tentative series of sustaining programs in the fall. He's skedded to huddle with Phil Carlin, Blue v.-p., on a draft of the original scripts.

Colman Balks, Too

Hollywood, June 6.

Unless certain changes are made in the format of Auto-Lite's "Everything for the Boys," Ronald Colman will drop off the show at end of the current cycle June 13. Original idea of the program has been lost in the shuffle, according to Colman, and he is insisting that certain elements be incorporated if he is to re-sign for the fall season, which starts Sept. 19.

Goodbye 'Blondie,' Hello 'Yanks' Tips Super-Facelifting of Fall Net Skeds

Keyed to current agency activity which presages for next season one of the most drastic overhaulings of nighttime network programming (further exemplified by the reshuffling of all General Foods shows as detailed elsewhere in the Radio Section), R. J. Reynolds Co. (Camels) has authorized a switch in its network shows aimed at achieving maximum audience pull and merchandising sales. Reynolds, through the William Esty agency, has been represented during the closing season by five nighttime programs—Jimmie Durante-Garry Moore, Abbott & Costello, "Blondie," Bob Hawk's "Thanks to the Yanks," and the Saturday night "Grand Ole Opry," which plugs the company's Prince Albert tobacco.

Principally affected by the switch will be "Blondie," the Monday night CBS show, scheduled to bow out for Camels, despite the fact that, with its present Hooper rating of 14.3, it's up among the top-bracketed 20 programs on the air, while CBS regards it as one of the sock family-type shows of the network. Into the Monday night niche moves the Bob Hawk show, which winds up its present CBS slot, 7:30-8 Saturday nights, on June 24.

Behind the move is reported to be the feeling by the sponsor that, despite the audience pull of "Blondie," the show is geared more for kids and housewives, and hence doesn't make for maximum ciggie sales, whereas the "Yanks" quizzer, despite its smaller 7.6 rating, tends toward a more universal appeal. Switch of the latter show into the Monday night 7:30-8 segment is aimed at developing its listening audience.

In view of the high "Blondie" rating, topped on Monday only by the net's Lux Radio Theatre and Screen Guild Players, indications are that the show will be grabbed up pronto five nighttime programs — Jimmy by another client with reports that Colgate may snare it.

With Hawk cancelled out of the 7:30 Saturday night CBS niche, the net, it is reported, has already committed the time to another sponsor.

Meanwhile, Abbott & Costello check off for a hiatus after Thursday's (8) broadcast on NBC, with Camel's subbing a new show topped by Harry Savoy, which goes in for 16 weeks, starting June 15. Lineup also includes a girl singer, male quartet and Savoy stooges, who are currently being set. Originally it was planned to move the Durante-Moore combo over from Friday night, CBS, to the A&C spot, but D&M will stay put on Columbia.

Mutual's Avery

Harry Trenner is the Sewell Avery of the Mutual network.

The MBS salesman, protesting his removal into a remodeled office across the hall at the web's N. Y. headquarters, and claiming he was satisfied with his present comfortable surroundings, decided he'd "sit it out" in the hopes that he'd change the boss' mind.

Two male staffers were ordered into the office to carry him out.

'Silver Theatre' In Fall Bowout, Spot To Ozzie-Hilliard

"Silver Theatre," more or less of a Sunday evening institution since its inaugural in 1937 (there have been occasional format switches) does a definite bowout next fall when a comedy script show starring Ozzie Nelson and Harriet Hilliard will occupy the CBS Sabbath 6 p.m. slot. Orch leader and wife will be heard in a "younger Fibber McGee and Molly" series tentatively titled "Adventures of Harriet and Ozzie." Young & Rubicam retain the account for International Silver.

Reason for dropping "Theatre" not announced although informed circles believe difficulty in obtaining satisfactory scripts and talent contributed. Also thought different type of show will attract class of listeners not previously numbered among silver co.'s audience.

Idea of new series, it's understood, clicked with sponsor and agent after Nelson prepared preliminary script and prospectus for their consideration. Y & R currently is lining up scripters, cast, production staff, etc. for new series which is slated to tee off Sept. 24.

Nelson and the Mrs. clicked as comedy lead prospects past season on Red Skelton show for Raleigh ciggies after being previously more or less typed as singing maestro and band singer, respectively. Most of their radio chores previously were confined to straight musical offerings.

With Skelton in uniform and the Nelson-Hilliard combo in a rival camp, Russel M. Seeds, agency for Raleighs, is switching Hildegarde into the NBC Tuesday night 10:30 p.m. slot heretofore occupied by Skelton. She'll do a new show, "Cafe Raleigh," concocted by her manager, Anna Sosenko. Agency is spotting Eddie Mayehoff as m.c. to replace Hildy on the 8:30 Wednesday night "Beat the Band" program also on NBC. Harry Sosnik, Decca recording exec, and Hildegarde's fave maestro on "Band," remains on the show with the new m.c., and doubles into the new Tuesday night program with the songstress.

"Cafe" leaves the post next week (13). Eddie Mayehoff will step in on the June 14 program. At least two agencies are prepping shows for Brown & Williamson (Raleighs) to consider next fall. Danny Kaye is one prospect; the other is an audience quiz.

Tootsie Rolls Purchases 'Kiernan's Corner' Spiel

Sweets Corp. of America (Tootsie Rolls) has bought "Kiernan's Corner," news commentary stanza featuring Walter Kiernan, on 39 stations of the Blue in the 2-2:15 p.m. slot across-the-board beginning June 19.

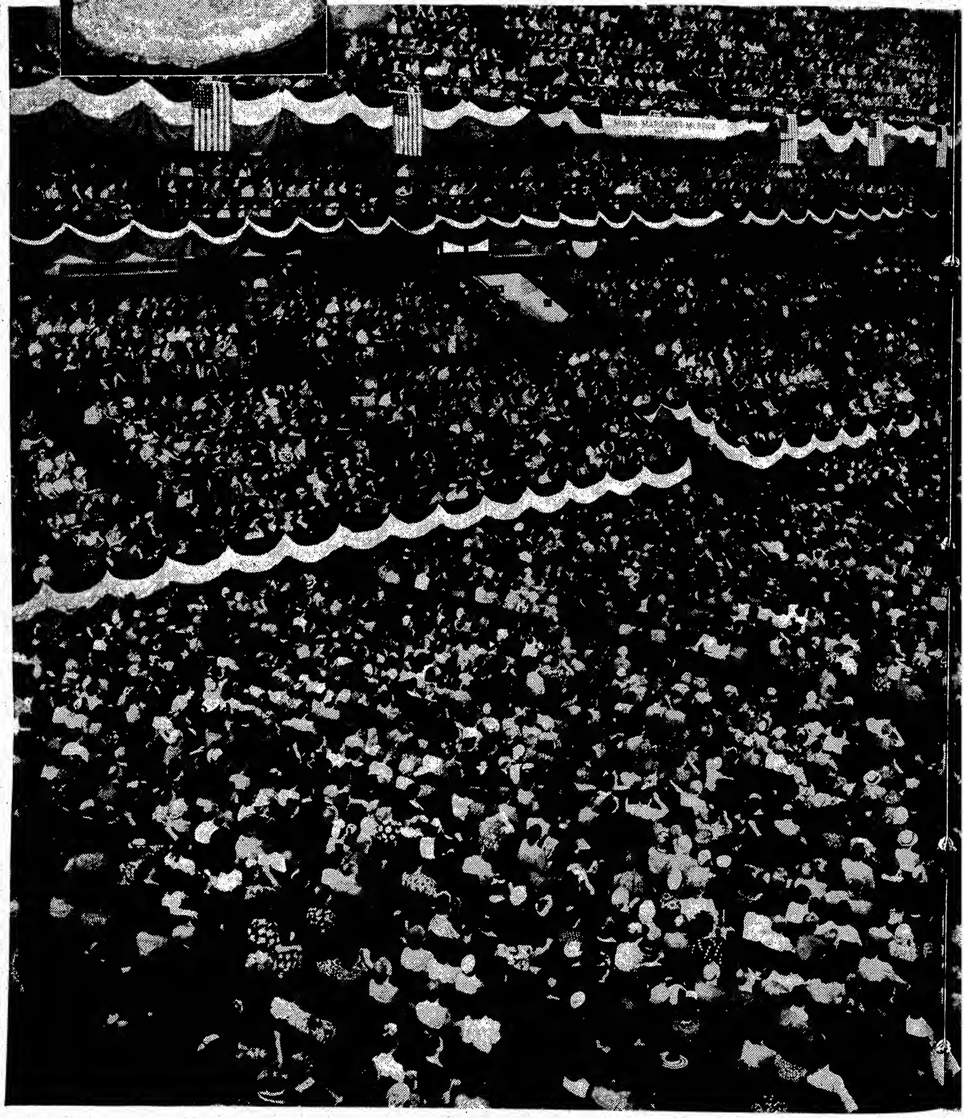
Stanza will continue on a co-operatively sponsored basis in other cities, where Sweets will not bankroll.

CIO to Fight NBC Labor Show Nix

In a move designed to rid the web of a possible source of embarrassment during a presidential election, NBC has informed the AFL and CIO that after June 25 the net will no longer carry the "Labor for Victory" session, Sunday afternoons, 1:15-1:30. Move was agreed to by the AFL but the CIO dissented. Latter's plans for protest however haven't been worked out as yet, but they're protesting classification of the labor airer as controversial. CIO considers such a move as a restriction on freedom of speech.

Break is an outgrowth of a conference between CIO and NBC officials because of script differences on the May 21 stanza. Net has wanted to get the program off the air because of its potentialities as a medium for presenting controversial issues. Net execs point out that in a presidential election year, when congressmen and senators will have to purchase broadcast time, it wouldn't be fair to give time to any organization which favors one of the possible candidates even if that organization didn't do any actual campaigning on the session.

MARY MARGARET McBRIDE
PLUS THE AMAZING PULLING POWER
OF WEAF



When WEAF and the National Broadcasting Company told listeners of plans to honor Miss McBride last week on her 10th anniversary in radio with a recruitment drive for more women in America's armed services, here's what happened:

Just 3 brief announcements on the Mary Margaret McBride program brought in over 30,000 requests for tickets...

Within a week requests mounted to more than 42,000...then Miss McBride asked listeners to send in no more requests. New York's Madison Square Garden was filled to capacity with a crowd of 18,500, including celebrities from all walks of life...

Newspapers throughout the country devoted thousands of lines to this news-worthy event...

And one more example was added to the already overwhelming evidence of the draw and influence of Mary Margaret McBride and WEAF... key station of NBC.

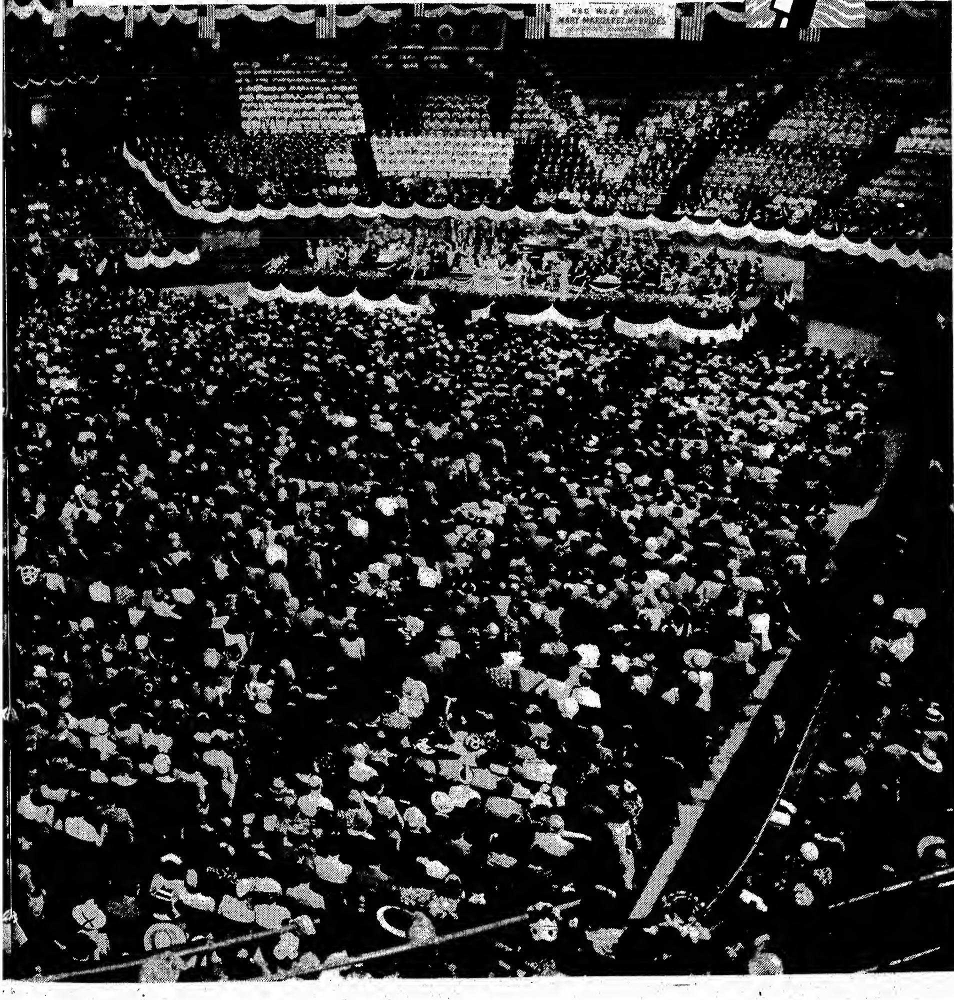
Advertisers are invited to check with NBC SPOT SALES on future availabilities on the Mary Margaret McBride program.

A Service of Radio Corporation of America

WEAF

NEW YORK—NBC's Key Station
660 on your dial—50,000 watts

NBC



Logrolling By Webs, Performers On Increase As Old Standbys Leave Air

Recent weeks have seen an intensification of so-called logrolling routines on radio shows designed by the networks to wean audiences away from rival webs. Current concerted pitch particularly ties in with the fact that many of the top shows are taking a summer hiatus, with the nets feeling that if they can woo dial twisters over during the hot months of summer replacement shows they might possibly retain a hold on the increased audience through the fall season.

The regular season, drawing to a close, witnessed, for instance, both NBC and the Blue hitchhiking to their programs on Mondays the "keep tuned to this station" plugs in a move to attract listeners from the evening's two top rating shows, Lux Radio Theatre and Screen Guild Players, both on CBS. Now, however, the pitch has been extended on the part of all nets via the logrolling in which the program's headliners themselves participate. Latter is in addition to regular station-break plugs, with the nets and the "immediately following" programs benefitting by the desire of a show's star to toss out to the audience a kudo as a token toward a friend appearing on the same web.

Cincy Stations In Ballcast Feud

Cincinnati, June 6.

Of Cincy's five stations, all except WLW have been wrangling about giveaway programs and policies for some months. Now comes a fresh feud between WKRC, Mutual outlet, and WSAI, Blue affiliate, over baseball, they being the only stations carrying the ballcasts.

In on the same deal, WKRC and WSAI are scheduled to broadcast 120 of the Reds' games this year, the same as last. During the 1943 season WKRC filled in most of the off days and nights with play-by-play accounts of other National or American league tilts. WSAI carried only the Reds' games. While the Cincy club management had no say about broadcasts of games other than the Reds' home games, it is reported that the understanding for the 1944 setup was that both stations carry only the Reds' games.

WKRC recently resumed its former policy of airing other major league games when not permitted to report the Reds' clashes. Kenneth Church, WKRC manager, stated that his station's listeners want baseball, "Cincy being a hot baseball town," and that it is simply doing what it did last year.

For the past two Sundays WSAI has dropped network programs to keep up with WKRC on baseball. On the latest of these (4), to air the Giants-Pirates double header, WSAI dropped the Sammy Kaye, "Life of Riley," "Hot Copy," Al Pearce, Musical Steelmakers and the Philco "Hall of Fame" programs.

At the same time WKRC was doing a telegraphic description of the Phils-Cardinals twin bill and bouncing the "Abe Lincoln's Story" and "Green Valley U.S.A." shows from the Mutual web.

It is known that both stations received many telephone calls protesting outside baseball fill-ins replacing popular net shows.

Purchase of WJBK, Det., Dropped By UAW, Heads Decide 'Not Wise Move'

Deal whereby the United Auto Workers (CIO) would purchase WJBK, Detroit, as a means of strengthening the union's publicity setup, has gone cold, it was learned last week.

Reported that labor reps were split on the idea, particularly of acquiring a 250-watter station whose principal income is derived from sale of foreign language broadcasts, with many contending that, rather than bolstering the UAW's position, it would tend to make for bad public relations. Deal had never reached the dotted line stage, although it was under serious consideration.

Sutphin, Oakley to Blue

Chicago, June 6.

Karl Sutphin, for the past two years in the sales promotion department of WLS, has been named assistant to E. J. Huber, sales promotion manager of the Blue network here. Before joining WLS he served as associate editor of Golfing and Golfdom magazines.

Another addition to the Blue staff is Frank Oakley, who has joined the network's sales promotion and research department in charge of the graphic and art department. Oakley was formerly associated with the Vogue-Wright Art Studios.

Petrillo Puts Self On Spot vs. NABET

Radio men are chortling over spot that Petrillo has put himself in in his move to take over platter turning function at NBC, the Blue and Mutual. In arriving at his agreement with the webs, Petrillo had agreed that the move wouldn't be used as a precedent for the AFM moving in on local broadcasters throughout the country. However, after the nets had signed on the dotted line, Petrillo gave the AFM locals the go-ahead on just such a campaign, building up the idea that he had provided the AFM membership with a new source of employment opportunity. Now with the WLB stepping into the dispute and freezing matters and with probability that the WLB will decide against the AFM, Petrillo is on the spot with his own rank and file.

Greatest surprise in the whole situation was the way in which the engineers through NABET reared up on their hind legs and fought back. NABET's action was responsible for the deadlock now under advisement by the WLB. NABET's strike notice brought the matter to a head and together with Petrillo's notice that he'd call out the musicians if the nets didn't replace the technicians by musicians, was responsible for WLB stepping in to keep the broadcasters operating. Importance of keeping the stations on the air has since been emphasized by the invasion break and job being done by the webs in getting the news to the people.

HARRY COOL EXITING FROM BOURJOIS SHOW

Harry Cool drops off his Bourjois commercial after the broadcast of July 6. His exit cannot be explained by his agents or himself. With the final broadcast he will have completed 18 weeks on the show, on which he replaced Dick Haymes.

Larry Douglas, former vocalist with Carmen Cavallero's orchestra, is set to follow Cool.

Field Buys WSAI, Cincy; WCOP, Hub, to Cowles

Bull market in radio station sales, occasioned for the most part by the FCC multi-ownership ruling, continued last week with deals closed for transfer of WSAI, Cincy, to Marshall Field and sale of WCOP, Boston, to the Cowles broadcasting and publishing interests of Des Moines. Both transactions are subject to FCC approval.

Money in Cincy deal was not disclosed, and probably will not be known until the FCC okays the sale by the Crosley Corp. to the Chi and N. Y. publisher. Field was a surprise element in the sale, which has been cooking for some time with William A. Albers, chain grocer, supposedly on the inside track with a bid on behalf of Sperti, Inc., Cincy manufacturing concern, which he also heads. WSAI and its larger Crosley partner, WLW, are NBC affiliates. Field, two months ago, purchased WJJD, Chicago, where he publishes the Chicago Sun.

WCOP, Boston, was sold by the Arde Bulova combine for $225,000 to the Cowles outfit, who recently closed a deal, also subject to FCC approval, for purchase of WHOM, Jersey City, at a reported figure of $350,000. When transfer is completed Bulova will retain only one outlet, WNEW, N. Y., out of his former six-station chain.

Lt. Vallee, Soon Out Of Guard, Talks Radio Deal

Hollywood, June 6.

After reportedly talking a radio deal with Rudy Vallee for Campbell Soup, Arthur A. Bailey, Ward Wheelock prexy has returned east.

Lt. Vallee is to be retired to inactive duty by Coast Guard.

T. Dorsey to 'All Time'; Les Brown On Fitch Show

Tommy Dorsey's orchestra, which had been set as the summer replacement for the Fitch Bandwagon, has been released from that commitment and has been shifted to Lucky Strike sponsorship. He replaces the "All Time Hit Parade" in the Sunday 7-7:30 p.m. slot on NBC June 18.

While Dorsey will be moved out of that Sunday evening period in the fall, when Jack Benny returns for Pall Mall, his hookup with Luckies is not in the nature of a summer fill-in. His contract is for the usual 13 weeks, with options at an undisclosed sum. Dorsey once before had negotiations to air for American Tobacco, but they fell through. Peculiarly enough, the idea then was to replace the standard tune edition of the "Hit Parade."

Les Brown's orchestra takes over the Fitch show for the summer, also teeing off June 18. Brown has never before had a radio commercial of any kind. Most of his shows will be done from N. Y. since he is due into the Pennsylvania hotel for six weeks, opening next month. His first airing will be from Florida, Dorsey's from California.

Audience Drops As Temp. Rises

Latest Hooper report on nighttime programs (covering week of May 15) shows "sets-in-use" and average ratings dropping with a consequent falling off of top-ranking shows. Bob Hope, however, succeeded in overtaking Fibber McGee and Molly to take over first place, a position he occupied a year ago.

Hooper figures for "sets-in-use" on latest report were tabbed at 24.1, down from 27.0 on previous report. Average ratings dropped from 8.8 to 7.9. Last year at this time "sets-in-use" figured at 26.7 with average ratings at 9.4. Seasonal fall-off, this year, is much sharper than year ago.

Hope slipped from 28.5, on last report, to 27, but overtook the Johnson's wax pair who skidded from 30.3 down to 25.5.

First 15 on Hooper May 30 report: Bob Hope, 27; "Fibber McGee," 25.5; Red Skelton, 21.8; Joan Davis-Jack Haley, 19.9; "Aldrich Family," 19.3; "Charlie McCarthy," 19.3; "Take It or Leave It," 19.2; Screen Guild Players, 19.1; Lux Radio Theatre, 18.2; Abbott and Costello, 18.1; Bing Crosby, 18; Jack Benny, 17.8; Walter Winchell, 17.5; Kay Kyser, 17; "Mr. District Attorney," 16.7.

'Star Spangled Theatre' Mulled By P&G for Coast; Bette Davis Lined Up

Procter & Gamble is auditioning a new dramatic show for possible spotting on the CBS Pacific Coast network and subsequently nationally as a supplement to its NBC "Abie's Irish Rose" airer. Session, tabbed "Star Spangled Theatre," will feature a group of six or seven screen stars who would rotate making two or three appearances in every 13-week cycle. Only name known as definitely committed to the idea thus far is Bette Davis.

Kastor is agency for the show which is an MCA package.

Plan Comedy Show For Arthur 'Jeeves' Treacher

"My Butler, Jeeves," half-hour comedy skit planned on a once-weekly basis for network sponsorship, is currently being whipped together by producer Tom Donnelly on the Coast.

Series will feature Arthur Treacher.

Who's Running This Show?

In the hopes that they could avert the necessity of breaking into their most valuable night sponsorship time segments, top execs of the four major networks, it's reported, petitioned the GOP convention biggies to hold off on the start of night sessions until 10 o'clock (EWT). Similarly, they requested that the convention steer clear of daytime sessions prior to 1 in the afternoon (EWT) purportedly in order to protect their clients on the morning soap opera schedules.

Broadcast skeds, to be followed by four major webs simultaneously, conform pretty closely to this blueprint although a certain amount of finagling went on before final decision was reached Monday noon (5). Schedule, apparently satisfactory to GOP's and the nets, was in shape Friday (2), but never released; then Saturday (3) everything seemed to be straightened out only to have another hitch occur over the weekend. This was ironed out when nets agreed to carry opening speech by National Chairman Harrison E. Spangler at 12:30 p.m., EWT, Monday (26), instead of at 1 p.m.

That the nets' viewpoint on convention showmanship differs drastically from those mapping the Chicago powwows is evidenced in the feeling by some of the web execs that spotting Herbert Hoover for a 45-minute nighttime talk is "bad showmanship" all around. Ex-president has been pencilled in for this time segment on Coast-to-Coast hookup.

Mood of People Seen Holding Down Campaign Oratory and Web Billings

Two factors, in the opinion of most informed observers, will prevent network and local political billings during the coming presidential election from soaring to the astronomical totals now being racked up by other commercial classifications on all major nets and most indies.

The first, and it covers all types of campaigning, is the legal limit of $2,000,000 allowed each candidate for political expenditures. Next, and it's pointed up by Paul A. Porter, of the Democratic National Committee's publicity staff, is the question of war news, more especially the invasion and progress of battles on the European continent.

"It would not make sense," Porter says, "to flood the ether with political propaganda when people are not in a mood to listen to it." Thus, it becomes plain, one of the parties, at least, is hep to the fact that the 1944 campaign is beginning to shape up differently than any since that in which Lincoln won another term in the White House.

These factors, however, do not mean that the two political parties, and other organizations with interests at stake, are not going to make use of radio as a campaign medium. But, at the present time, spokesmen for both the GOP and the party in power are unable to estimate such expenditures.

$1,638,913 Spent in '40

In 1940, time for political purposes on the major webs amounted to $1,638,913, split as follows: Blue, $380,144; CBS, $535,406; MBS, $293,901; NBC, $429,462. This, of course, does not include money spent by individual candidates and interested groups on local stations and regional nets. Most estimates agree that these expenditures equalled, if not surpassed, the network billings.

Webs this year will follow the same procedure of considering each request for time from candidates on a separate basis with question of which shows will be replaced and number of stations affected depending on time slot desired by the speaker. In all cases networks will insist that the political party uses and pays for same number of outlets originally skedded to carry the program shoved off the air.

In 1940 the Democratic national committee laid out $500,000 for radio time, with the GOP spending something over $400,000 (not including money spent by Willkie clubs and other indie orgs). Not even preliminary estimates have been drawn up for this year, both parties state, pending outcome of the conventions, choice of candidates, etc.

Jim Selvidge, of the GOP, said he expected more radio time to be used than in 1940, when the late Sen. McNary, candidate for v-p, made only two speeches. If this year's candidates go over well on the air it's probable more use of the airwaves will be decided upon, according to Selvidge. The heads of the tickets, of course, will decide the part radio is to play in their efforts to reach (or stay in) the White House.

Cliff Edwards' Blue Show

Cliff Edwards, "Ukelele Ike," returns to the air on June 26 via the Blue. He'll hold down the 11:45-12 noon slot across the board.

Show marks fourth try at radio for the singing comic. Edwards had been heard some time ago both on NBC and CBS.

Stalling Claimed On Writers' Pact

Radio Writers Guild members are asking "how come?" with reportedly plenty of squawks over failure of legal talent to do something about fulfilling contracts recently negotiated between the scripters and networks.

Claimed that the lawyers have been stalling in not putting into legal form all the details pertinent to the new contract or in filing it with the War Labor Board for approval. Since all salary hikes are retroactive to last Jan. 3, the delay in filing the document means that the net staff members will come in for a sizeable chunk of coin in back pay "next fall, next winter or whenever the lawyers get to work and quit stalling," as one member put it.

Cavalcade of Music On N.Y. Indie Summer Sked Kudoses U.S. Composers

WNEW, N. Y., is launching a novel 13-week series of Sunday afternoon (2-2:30) programs spanning musical Americana from the 1820's up to the present day. Acting as consultant on the series will be John Tasker Howard, curator of American music at the N. Y. Public Library, who will appear as guest of Ted Cott on teeoff program June 18.

Initial half-hour stanza has been tabbed "Overture in Postage Stamps," with program devoted to works of American composers and others identified with musical life in America for whom commemorative stamps have been issued. Careers of musicians will be dramatized on shows, with individual broadcasts devoted to songs of the workingman, the minstrel, Gershwin, etc. Still another, titled "The Fall and Decline of the Art of Blushing," will span tunes in the idiom dating from "What Can a Poor Maiden Do" to the current "Oklahoma" hit, "I Can't Say No."

GRAY LEAVES K. C. TO MANAGE KOIL, KFOR

Omaha, June 6.

Central States Broadcasting Co. has named Gordon Gray, of Kansas City, to be general manager of KOIL, Omaha, and KFOR, Lincoln, according to Charles T. Stuart, president. Gray comes from the Katz agency, station reps, where he had been divisional manager for 13 years.

Hugh Feltis, until now manager of KOIL, KFOR and KFAB, Lincoln, henceforth will devote all his time to the latter station. Omaha station and KFOR recently were divorced from KFAB in accordance with the FCC multi-ownership ruling.

KSTP Musicians Nix Strike

Minneapolis, June 6.

Staff musicians at KSTP voted eight to six yesterday (5) against going on strike because of station's refusal to sign an agreement guaranteeing permanent employment to at least eight musicians at $52.50 per week. Union had ordered strike because of addition of men to the staff upon the opening of KSTP's new "Radio City" here.

▶ Mark Twain to the contrary, somebody *does* do something about the weather—makes it, in fact, just as he wants it—is able to forecast it months in advance.

His is the job of keeping 4,200,000 cubic feet at NBC temperature ideal, dew point just what it should be, humidity never varying.

Humidity, that's the important thing in manufacturing made-to-order weather and processing it for string and percussion instruments, singers' throats and a host of performers who need the best atmospheric conditions for the best performances.

That's why NBC operates one of the most completely integrated air-conditioning systems in the world...64 separate mechanical lungs so delicately coordinated that hundreds of people may enter one studio without raising or lowering the temperature in the one next door.

This elaborate air-conditioning system helps keep actors and audiences comfortable and responsive, of course, but all that is secondary to the role it plays in contributing to better broadcasting . . . building a smoothness of presentation, a fidelity of instruments and vocal cords which contributes so much to the perfection of NBC's musical presentations.

* * *

Custom-built weather is just one of the many examples of the manner in which NBC strives for perfection in the little things of radio knowing that the grand total of little things well done helps NBC maintain its leadership, helps make NBC *"The Network Most People Listen to Most."*

They all tune to the

National Broadcasting Company

It's a National Habit

America's No. 1 Network

A Service of Radio Corporation of America

From the Production Centres

IN NEW YORK CITY . . .

John Feeney will "eire" his tenor soloings via NBC Sunday (18) as guest performer on the Catholic Hour....CBS photog Rocco Padulo has a picstory coming out in Look mag (27) describing how youngsters can help Mom around the house. Padulo's three-year-old daughter, Barbara Ann, "conovered" for her daddy....Irv Raskin, discharged from the Army April 11, exactly two years to the day from date of his enlistment, back with WHN sales force which he joined in 1938...Larry (NCAC) Fitzgerald's son, Sgt. Larry, Jr., received Purple Heart for wounds suffered in Anzio landing. Official citation reached the Fitzgerald home last week.

Carolyn Rosen, Les Gottlieb's Girl Friday on Mutual publicity, to wed Lt. J. G. Maimin, just back from New Guinea...Andy Poole has quit Mutual as traffic manager for a radar post in Boston...Metro's new screen test show bowing in on Mutual June 12 gets a "preview" at the M-G offices today (Wed.) at press and trade party...

"Superman" on Mutual cuts down from Mondays through Fridays to Tuesdays and Thursdays only for the summer in the 5:45-6 p.m. slot beginning July 1...Jean Hersholt takes "Dr. Christian" CBS show back to Coast after June 26 broadcast...Paula Stone, WNEW film commentator, is author of a song published last week by Martin Block Music Co...Jack Myers, Blue night announcing supervisor, and Dick Kreigh, of that web's production department, left for the Coast Saturday (3) for a fortnight vacation...

Mrs. Davidson Taylor's collection of satirical pieces, "Mrs. Peter Willoughby," has already sold 20,000 copies since publication...William K. Clarke, script writer of WWJ, Detroit, joins the CBS program writing division under Robert J. Landry on June 12...Joan Lane, of CBS trade press dept., to Annapolis over the weekend for the graduation of her brother, William Lane, now an ensign...

LaM yne "Lem" Jones, confidential aide to Wendell Willkie, resigned last week to take over press relations post for "Information Please"....Pulse of New York, radio research outfit, has expanded to include operations in the Philly area. First report, covering July and August, due early in September with other findings to be released every two months thereafter ...Ben Kaplan, radio ed of Providence Bulletin and Bell Syndicate columnist, in town over the weekend for armchair sleuth appearance on "Ellery Queen" program (3) with Rose (formerly Baby) Marie...Lloyd Coulter, McCann-Erickson radio v.p., and Russ Johnston, radio producer for the agency, leave for Chicago June 10 for office confabs.

"Murder on the Fred Allen Program," whodunit novel, will appear in the July issue of American magazine. Piece by Virginia Faulkner and Hugh Penteeost will have the Allen air show as its locale....Robert Arthur, who scripts the Mutual "Nick Carter" and "Mysterious Traveler" airers, last week joined the Blue as special editor on the web's "Appointment With Life" session. Across-the-border half-hour show is too much for the net's regular staff to handle so Arthur was brought in to prune the scripts....Paul Gardner joins the Blue publicity dept. Monday (5), replacing Warren Gerz, who joined Young & Rubicam...Garrett Hollihan, program director at WMCA since 1942, has resigned to go into radio production. He leaves tomorrow (1).

Len Holton, Young & Rubicam trained up to Toronto last week to discuss scripts and material with Alan Young who replaces Eddie Cantor for the summer...Grace Russell, secretary to Hubbell Robinson at Y&R skedded to be out of harness for several weeks due to eye trouble... Betty Lehne, formerly secretary to Len Holton at Y&R, joined Nancy Craig's scripting staff at the Blue last week...Mary Shipp, "Kathleen" on the "Aldrich Family" airer, and "Linda" on "My Best Girls," has added the Blue's "Appointment With Life" to her radio vehicles....Kate Smith will do Norman Corwin's documentary, "Between Americans" this Friday (9) night as the feature of her last broadcast of the season. Harry Ackerman, associate director of radio at Y&R, directs...NBC's "Front Page Farrell" one year old Friday (2)...Kenneth Roberts has added NBC's "Just Plain Bill" to his announcing stints. He replaces Bill Bond, who returns to hometown Louisville, Ky., to work in radio there.

Bernard J. Prockter and Richard L. Lewis resigned from Blow today (7) to open their own radio production and consultation offices. Prockter was exec radio director for the agency while Lewis produced "Take It Or Leave It" and "Crime Doctor"....William E. Steers, formerly director of all media for Pedlar & Ryan, joined the newly formed Doherty, Clifford & Shenfield agency. He'll hold the same position with the offshoot of Pedlar & Ryan...Jane Tiffany Wagner, director of women's activities at NBC, will middle-aisle it with Albert Rogers Perkins, former head of CBS script dept. and now director of radio, tele and films for Look mag, July 1...Oscar Kronenberg, WBYN, B'klyn, staffer, became the father of a son in New York May 28....WNYC will air BBC's "Brains Trust" for five weeks starting this Sunday (11) at 5:30 p.m.

IN CHICAGO . . .

Arch Farmer and his wife, both formerly with Chicago newspapers, have been put under contract by Carl Wester and Irna Phillips. They will do the writing on "Guiding Light"....Phil Baker broadcast "Take It or Leave It," from the Civic Opera House last Sunday (4)...Helen Joyce of WLS to New York on business...Don Roberts, Kelly Smith, Jim Beloungy, and Dick Devine of WBBM-CBS on a week's fishing trip to the north woods last week, with A. E. Jocelyn, of WCCO, St. Paul, and Art Kemp, head of the Detroit office of CBS.

Virginia Clark has decided not to move east when the "Romance of

(Continued on page 32)

Nets, Locals Tie In For Super-Duper Detroit War Show

Detroit, June 6.

Because Detroit has the greatest number of people—400,000—working on the production of aircraft parts, engines, etc., of any city in the nation, the War Dept. okayed an order for the Army Air Force to send the latest in air equipment here for a gigantic public display of materiel.

Promoters of the show, which started Friday (2) and continues until June 18th, are the Army Air Force, the Aero Club of Michigan, and the Detroit Times. The location is a ¾-mile strip alongside the City Airport. Most of the big manufacturers in the area have erected big displays in circus tents along the strip: General Motors, Ford, U. S. Rubber, and many others.

All radio stations have tied in with heavy broadcasts locally on the show, but more important, national network shows of real importance are originating and dedicating programs to this event.

WXYZ started by originating the Coca-Cola "Spotlight Bands" show (Frankie Masters) the first night. The next day, Harry Wismer originated his Blue network 6:30-45 p.m. sports show from a Liberator Four-motored bomber, with WXYZ baseball annauncer Harry Heilmann, Bob Murphy (Times sports editor) and Dizzy Trout (Tiger's mound ace) as guests. The "Hall of Fame" on Sunday (4) dedicated Ferde Grofe's "Aviation Suite" as a spotlighted musical feature by Paul Whiteman's orchestra.

Also on Sunday, the "We the People" (CBS) picked up a guest interview from the show and Charles F. Kettering (v.p. of General Motors) gave an address from the stage in the Aero-Drome Tent as a pickup for the General Motors Symphony Hour (5-6 p. m. over NBC-WWJ). WWJ is also presenting guest speakers on the "Detroit Symphony" Sunday show (both Sundays), these guests to be from the air show or AAF. Similar tie-ins of local and net shows have been arranged by all Detroit outlets.

WLB Panel Member Joins Union Reps in Walkout At WJJD-AFM Hearing

Chicago, June 6.

One of most startling moves ever made before War Labor Board panel hearing here occurred last week when David Katz, counsel for the Chicago Federation of Musicians, Local 10; Eddie Benkert, secretary of the local, and John Heil, labor member of the panel, walked out on the hearing. Believed that this is the first time a member of a panel has sided so strongly with participants at a hearing.

Session was a continuance of the arguments between the musicians and WJJD on doubling the number of men used to turn records and transcriptions at the station. Union had asked WJJD to hire 20 men where they now have 10. Following the first WLB hearing, union officials met with station execs in an effort to arrange a new contract without getting anywhere. It was after William J. Friedman, counsel for WJJD, objected to talks during this meeting being introduced as testimony at the WLB hearing and being sustained by Chairman John Kyle and Arthur Lampland, representing industry, that Katz walked out followed by Benkert and Heil.

FREDRIC MARCH FOR COAST BOND PROGRAM

Fredric March will narrate "Balance Sheet—U.S.A.," Fifth War Loan show originating from Hollywood Bowl June 14. AFRA cast will be backed by David Broekman's orch. Peter Lyon, who's scripting, and Paul Stewart, who's producing the show, leave for the Coast tomorrow (8) with Broekman.

The Lyon-Stewart duo head back for Chicago immediately after the Bowl show to aid in putting on bond pitch from Soldiers Field, June 19.

IN SEATTLE Washington

KOMO NBC

NOW 1000 Kc 5000 WATTS

RADIO STATIONS EXCHANGE CALL LETTERS

KJR BLUE NET WORK

NOW 950 Kc 5000 WATTS

CALL LETTERS of Seattle's two leading radio stations were exchanged May 6, by authority of the FCC.

KOMO continues as the NBC outlet, and KJR continues as BLUE network affiliate. Both stations enjoy equally good reception in this area of more than 1,000,000 population. As far as the public was concerned, the change meant merely "switching the tabs" on push-button radios. A barrage of publicity announcing the event was so effective that only 40 phone calls on the subject were received at the stations during the first week of the switch-over.

These are the famous radio stations that cover intensively a radius of 50 miles centered on Seattle and Tacoma, Washington — one of the richest, most permanent business "pools" in America!

BIG FISH [King Salmon] and big sales are easy to get in the glorious Puget Sound Country

KOMO—Represented by EDW. PETRY & CO.—New York, Chicago, Detroit, St. Louis, Los Angeles, San Francisco

KJR—Represented by PAUL H. RAYMER—New York, Chicago, San Francisco, Los Angeles

TOTEM BROADCASTERS, Inc., SEATTLE, Washington

U. S. Time Buyers in South America Up Budgets But Shun Pro-Axis Media

Buenos Aires, May 22.

Indications thus far in 1944 show that U. S. time and space buyers in Latin America are not only keeping up to last year's budgets, but actually expanding some in anticipation of post-war markets.

Agency execs headquartered here are, however, still giving a careful once-over to every centavo, bolivar and rei being paid out to radio outlets, dailies and weeklies, not only to be sure that nothing gets into the hands of stations and periodicals supporting the Axis, but also to be certain that their money's worth is obtained. Free spending is still way off.

Increased knowledge which Yanqui advertisers have picked up in the last couple of years has reflected itself in growth of certain strong radio stations in each country and the elimination of weaker ones which, at one time, were able to nab plenty, because freshly arrived cash dispensers didn't know from nuthin'.

This is in line with the trend that U. S. advertisers used to take as far as the States itself was concerned, and it's noted that most big coin expenders are anxious to invest for complete networks or dominant chains rather than diffusing their cash for a large number of unproven outlets.

Field reps from the office of the Co-ordinator of Inter-American Affairs have already gathered much reliable information, improving the CIAA's own spending on the Latin ether. Radio Section of the Co-ordinator's Office, headed by Don Francisco, is one of the largest time buyers in Latin America, putting out all manner of locally originated and rebroadcast shows to sell pro-democratic messages and the united nations war effort.

Figures available from U. S. Commerce Dept. show that about $5,500,000 was spent on Latin advertising during 1943, major portion of which went to radio. Newsprint shortage is still hurting the dailies and of necessity causing them to charge rates which broadcasters can definitely undercut.

PIDGEON SHOW IN PERMANENT FOLDO

Hollywood, June 6.

Departure of Walter Pidgeon from the Goodyear-CBS "Star and the Story" airer will be responsible for sponsor dropping of the show after July 30. Pidgeon is leaving the show because of the pressure of his film work.

Young & Rubicam, agency on the program, is looking for a replacement. Reported that they are among those dickering with Rudy Vallee.

Kay Armen, Modernaires Package for Drug Co.?

McKesson & Robbins, drug manufacturers, Thursday (1) auditioned Blue-packaged musical stanza featuring Kay Armen, the Modernaires and an orch for a possible once-weekly half-hour spot on the network.

Firm currently sponsors Joe E. Brown, film star, in q. and a. stanza titled, "Stop and Go," in the 10:30-11 p.m. niche on the Blue Thursday nights.

Mack's NBC Switch

Lathrop Mack has been transferred from the NBC news department, where he has been handling special events broadcasts for Bill Brooks, to become manager of guest relations under Clay Morgan, asst. to prez Niles Trammell. Mack replaces Dwight Herrick, who becomes manager of the public service dept.

Personnel shifts were occasioned by recent resignation of William Burke Miller from the public service division where he had been second in command to Dr. James Rowland Angell. Joe Meyers has been filling in for Mack on special events.

Lukas on Bond Show

Washington, June 6.

Paul Lukas will star in William N. Robson's "High Command," second of the "Four for the Fifth" dramatic documentary radio shows being transcribed for local station use. Erich Von Stroheim will also have a leading part in the 30-minute show.

Radio Directors Elect

Radio Directors Guild at its meeting Monday (5) elected officers and confirmed the group's shift to a collective bargaining agency.

Jerry Devine, director of the NBC "Mr. District Attorney," was chosen president while William N. Robson, CBS staffer, was elected veepee. Harry Ackerman, associate director of radio at Y&R, was named treasurer and William M. Sweets, freelancer formerly with NBC, secretary.

Six new councilmen, two each from the agencies, nets and freelance ranks were also elected. Lester O'Keefe (J. Walter Thompson), Thomas L. Riley (Esty), Lindsay MacHarrie (Blue), Anton M. Leader (NBC), Stuart Buchanan and William S. Rainey make up this year's council.

Spot Sale

Philadelphia, June 6.

Reports have been current here that Walter Annenberg, publisher of the Philadelphia Inquirer, was negotiating for the purchase of WIBG.

Questioned by "Variety" last week, Annenberg said:

"I'm as interested in WIBG as I am in the measles."

LOCKHARTS LINED UP IN 'CAVALCADE' SHIFT

Du Pont is mulling shifting the format of the "Cavalcade of America" NBC airer. "Cavalcade's" historical dramatizations may be replaced on July 3 by a folksy serial with a typical American family as the principals. "Meet the Monroes," as new show is tabbed, features Gene and Kathleen Lockhart. Not decided yet whether new format will merely act as summer replacement or as permanent sub for "Cavalcade" which has been on the air since 1935.

Louise Randall Pierson, author of "Roughly Speaking" and Vera Oldham script the new stanza.

Compromise on White-Wheeler Bill May Set Up Ethics Code for Spielers

Washington, June 6.

Although the White-Wheeler bill appears dead for all practical purposes, and was so declared last Thursday (1) by Senator Burton K. Wheeler (D., Mont.), strenuous efforts are being made to pump new life into it.

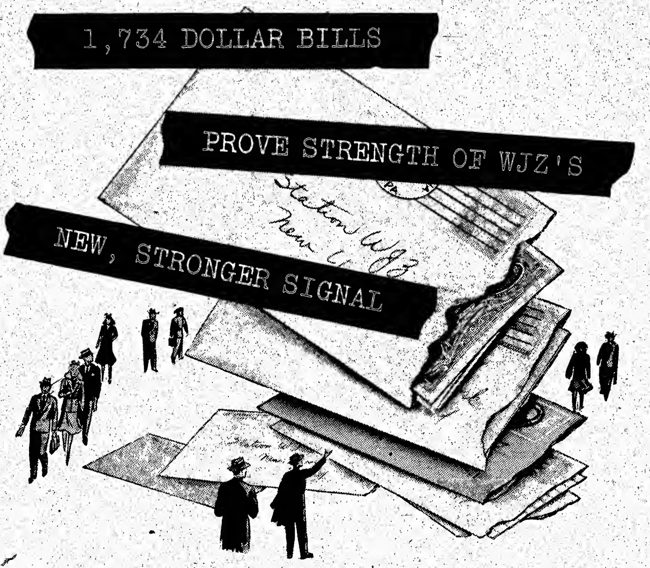
Co-sponsor Wallace H. White (R., Me.) told "Variety" that efforts would be made to strike some sort of compromise between the bill and the demands of the broadcasters. He said there was no chance of this being done at present but that "a little later on" the bill might be revamped and brought out of its pigeonhole.

Senator Edwin C. Johnson (D., Colo.), also a member of the Senate Interstate Commerce Committee which would consider the measure, announced Saturday (3) he would offer a compromise for the highly controversial section which would ban sponsorship of news and news commentary. He would permit sponsored news comment but require that such commentators be licensed. In addition, he would provide a code of ethics for commentators. In the event of "smearing" or other violations of the code, the commentators license would be revoked by FCC. Several other members of the committee also appeared anxious to have radio legislation pass this session of Congress.

If the bill is revived, however, it will come out in approximately its present form and will not be what a substantial share of the broadcasting industry wants—merely something to restrict the operations of FCC.

There is no doubt about this in the minds of either White or Wheeler. White told "Variety" flatly he will not favor a narrow bill containing only provisions to restrict FCC. In this he reflected the views of Wheeler.

When the latter declared bitterly that the bill was "dead," he blamed a "little handful of people in New York."



On a recent daytime participation program over WJZ, two announcements pulled 1,734 letters, each containing a nice, green, one-dollar bill.

And the cost per letter was less than one-third what the sponsor had expected.

It surprised the sponsor. Yes, it even surprised us. But here is the answer:

(1) WJZ's newly-located transmitter brings all of WJZ's programs to greater New York with a new, more powerful, clearer signal.

(2) Our program policy has no truck with staid or stodgy program formulae. To quote Harriet Van Horne, radio editor of the New York World-Telegram, "The Blue is light-handed with traditions." Yes, we're light-handed but not light-hearted. We're getting hard-headed business results.

And besides, it's easy to do business with WJZ, which means that good programs and good sales follow with a minimum of fuss and feathers. Maybe it's time you took another look at all the details we're ready to furnish on request.

NOW! Your Strongest Voice in the WORLD'S RICHEST MARKET...

WJZ
BLUE NETWORK
770

For Radio Producers, Musical Directors, Agency Executives, Singing Stars, Band Leaders Everywhere

We Respectfully Submit the Timeliest, Most Sure-Fire Natural Programming Break In Wartime History!

• Revamp your very next programs immediately—to include the thrilling, inspired song that expresses America's hopes, prayers and fighting spirit during the invasion *as no other song ever written!*
Just read this masterful lyric!

"AMERICAN PRAYER"

Lyric by ALBERT STILLMAN — Music by LAWRENCE STOCK, VINCENT ROSE

Oh, Father Who art in Heaven,
Thou Who hath given us birth,
Lend us thy flaming sword, Oh Lord!
To fight Thy battle on earth.
As we walk thru the perilous darkness,
Lend us Thy holy light
That shines in Thy Heavenly mansion,
To guide our path in the night.
And lend Thy shield and Thine armor
To the gallant boys over there.
They are Thy children, Father—
And this is Thy country's prayer:
That soon may the forces of evil
Fall at last on their knees,
With the flag of Thy Kingdom of Heaven
Flying high in the breeze!
Then sons will return to their mothers,
And men to their wives, and then
Th's earth will be like Heaven,
Peaceful and bright. Amen.

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MUTUAL MUSIC SOCIETY, Inc.

1270 6th Ave., N. Y. C. - Circle 6-6520

LEO TALENT, Gen. Mgr.

CBS Kid Show From Boston Gets Nibble

Young & Rubicam is bidding for CBS' Saturday morning kid show, "Youth on Parade," which originates in Boston from WEEI.

Stanza, which is heard in the 10-10:30 slot on the web, has a variety format, featuring juve orch, singers, comedians, etc., numbering a cast of 65 persons. It has been a regular feature for the past two years on a sustaining basis.

Camp Shows Platter By Sloane, Shayon Ready For June 10 Release

"On With the Show," which kudoses USO-Camp Shows, will be released to stations by June 10 as 13th program in a series of 14 transcribed radio programs collectively titled "War Town." Series is being put out by Community Chests and Councils to dramatize today's major social problems.

"Show," with story by Robert Sloane, has professional production of previous programs, with Robert Lewis Shayon directing, Jackson Beck as narrator, and Edmond O'Brien, Elsbeth Eric, Bill Quinn and Edwin Bruce as principals.

Story, set in lonely jungle outpost of South Pacific, shows effect on dispirited G.I.'s of a Camp Shows unit visit. Story is told in flashbacks to home life, with entertainment unit, flashbacks and narrator dove-tailing in for dramatic effect. Evelyn Knight and Michael Chimes head entertainment sequences. As in other programs, emphasis is on story to enhance the point that soldiers' morale is being aided by Camp Shows work.

PHILCO'S 165 STATIONS WILL BE UPPED TO 194

Philco is taking advantage of its institutional summer replacement show to ballyhoo the fact that 165 stations are carrying the program. Ultimately Philco, even before the Radio Hall of Fame returns Sept. 5, will have 194 stations, the top commercial radio hookup in radio. This includes the entire Blue network plus supplementary outlets as well as the 22 CBC stations always part of the U. S.-Canadian basic chain.

Paul Whiteman's "Relax With Music" hour, which started the 13-week summer replacement last Sunday (4), has Eileen Farrell substituting for Evelyn Knight as featured vocalist for three weeks, with Bob Johnston and Hi, Lo, Jack and the Dame continuing the entire stretch. Miss Knight returns thereafter.

Ryan Steps Into Test Case on AFRA Vs. WMAL

Washington, June 6.

NAB prexy J. H. Ryan has stepped into the pending WLB case between AFRA and station WMAL here, in opposition to the demand of AFRA that stations pay special fees to announcers handling commercials, where the station assigns the announcer. It is a test case which will affect the entire industry.

Ryan has written the opposition of NAB to WLB on the issue.

"If the War Labor Board," said Ryan, "should sustain the principle of requiring a station to pay a special fee to an announcer who is regularly employed upon the announcing staff and assigned as a part of his contractual duty to read a commercial, it is obvious that it will have far-reaching effects upon the employer-employee relationship. In many operations it will ultimately have the effect of destroying the control of station managers over staff announcers.

"The endorsement of the principle of fees for assigned commercial announcers as distinguished from selected commercial announcers will have the inevitable effect of removing control over announcers from the hands of station management to that of sponsor."

Helen Shervey to Compton

Helen Shervey, manager of the booking and business office in the NBC program dept., resigned last week to join the Compton agency. Replaced by Winifred Murphy, who'll handle booking details, and Grace Sniffen, in charge of the business office.

Changes were made last week (1) by Clarence L. Menser, v-p in charge of programs.

Yank Station in Eng. Seen Cueing Post-War Play for Europe Consumer

London, May 10.

Robert Sherwood's inauguration of the newly opened Yank broadcasting station here—first time ever the BBC has had "competition" from a British-based transmitter—was accompanied by the usual press hullabaloo, and, as usual, the whole point of the OWI setup was muffed by the papfed scribes on the receiving end of the official handouts.

The real reason for inflicting on the occupied countries of Europe a second dose of (chiefly) cheer-up-we're-coming-to-the-rescue daily broadcasts is the feeling of American big shots in London the BBC had enjoyed a monopoly in this direction long enough. Inasmuch as liberation of these countries is to be a fifty-fifty business so far as American and British invasion forces are to be roughly equal—so the Yanks consider they deserve to have an equal amount of time on the air for pre-invasion advice to European resistance groups, and for continuing broadcasts while the fighting is going on.

Not the least interesting phase of this unique experience is the effect it is going to have on the several hundred Yanks engaged in putting their stuff across to Czechs and Poles, Greeks and Yugoslavs, and the other European lands. In well informed circles here it is being openly said these pioneers in transmission to the Continent will—when they get home after the war—have a strong argument in favor of extending the present scope of American networks to cover the millions of consumers on this side of the water.

Anyhow, "Yankee Doodle" (signature tune of the new station) is hitting European ears dozens of times a day—and you can lay odds it will go on being heard by those same listeners long after the Yank London station is dismantled.

Kobak Against Scrapping Of Columbus Institute; Sees Meet Constructive

New York.

Editor, "Variety":

In several recent issues, "Variety" has carried stories or editorials criticizing the organization and handling of the recent Institute for Education by Radio at Columbus. In the May 17th issue, the suggestion was made that the Ohio conference be scrapped in favor of one held under commercial broadcaster auspices in New York.

I think that "Variety" just doesn't appreciate the purpose of t..e Ohio meetings. The Institute was started as a conference of educators and others interested in educational broadcasting. Representatives of commercial radio attended as invited guests. In recent years, the number of commercial broadcasters who attend has increased enormously, but the Institute is still a conference held for the benefit of educators and people from organizations interested in educational radio. It is a meeting at which their problems are discussed; not a gathering of commercial broadcasters to settle the problems of commercial radio.

To be sure, the problems and policies of commercial radio are discussed. The educators are interested in everything that relates to radio; they are listeners as well as educators. Sometimes, in the general sessions, there is quite a bit of difference of opinion; but the disagreements are usually started by the men who know it all, from the commercial radio field. Very rarely are there controversies between the commercial men and the educators, as such.

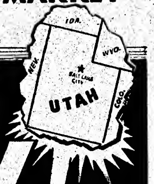
In any case, the general sessions are only a part of the whole meeting. The real constructive work of the Institute is done in the round tables and smaller meetings, where the specific problems of educational broadcasting are discussed.

I have attended the Ohio meeting for the past three years. A number of our Blue Network people attend. We go to the sessions, the round table and work study meetings as well as the general sessions, and listen to the ideas expressed. We try to make a contribution to those meetings. But we go principally to listen to what other people have to say—the people from the educational field, and from organizations interested in radio. It's the only chance most of us have to get their ideas. We try to get together after the sessions each evening, and go over the ideas that have impressed us. I think we learn something by going. I think that anyone who attends the Ohio Institute with an open mind, gets a lot out of it.

The Columbus meetings have done a very necessary job in a sound and effective way. I, for one, would not want them replaced by meetings held in New York, attended principally by New Yorkers and commercial broadcasters and dealing with the problems of commercial radio. I hope the Institute at Columbus will be continued indefinitely, as an Institute for Education by Radio, conducted primarily as a meeting for men and women from the educational field.

Edgar Kobak,
Exec V.P., Blue Network.

Reach the ACTIVE SALT LAKE MARKET



KDYL

Through UTAH'S NBC STATION

S. S. FOX
President and General Manager
JOHN BLAIR & CO.
National Representative

Overseas for USO Since Jan. '43—Now Touring British Isles

FRED LIGHTNER
Dir.: PHIL COSCIA

Specializing In The Entertainment Field
Carl Oppenheimer
C.P.A.
Business and Tax Consultant
6331 HOLLYWOOD BLVD.
Hollywood 28, Calif.

TO GENERAL FOODS
and
YOUNG AND RUBICAM

Sunday, June 4, was our final broadcast with you as sponsor and advertising agency. It rounded out what for me has been a glorious ten years' working relationship.

Ten years is a long time—a tenth of a century, when you stop to figure. As far as I am concerned, those years have been so pleasant, so full, that the time went all too quickly.

So, on signing off commercially, I thank you for all you have done to make that short decade joyous and productive. And, signing off commercially is not signing away a friendship.

Jack Benny

Me Too ! !

Mary Livingstone

From the Production Centres

Continued from page 28

Helen Trent'' show moves to New York. . . Russ Salter, formerly with WJJD, has been added to the WLS announcing staff. . . Hoosier Hot Shots returned to Chicago last Saturday (3) after completing their first of a five-picture deal with Columbia Pics. . . Pvt. Bob Woods, formerly with WOR here, in town last week 30 pounds lighter and looking 10 years younger after 17 weeks of army basic training. . . Jim Stirton, Blue network central division program director, will leave for the Marine Corps sometime this month. . . Bill Ray, special events head; William J. Murphy, continuity editor; Frank Chizzini, recording division head, and Jules Herbuveaux, program manager, all of NBC, were inducted into membership in the Ten Year club at a cocktail party at the Tavern club last week. Fifteen members are in the armed forces.

IN HOLLYWOOD . . .

We have with us for the next few weeks the one and only Walter Winchell. . . So that the vast following of name commentators and newscasters may see its favorites in action after being merely a voice, Ralph Staub has mugged 16 of the war experts for his reel, "Show Business at War." Those caught spouting into the mike were Walter Winchell, Hans Kaltenborn, Fulton Lewis, Jr., Cecil Brown, Lowell Thomas, Baukhage, Bill Henry, Boake Carter, Morgan Beatty, William Shirer, Bob Trout, Joseph Harsch, Robert St. John, Quincy Howe, Leland Stowe and Henry Taylor. . . Dave Titus has forsaken all production jobs other than those doled out to him by Batten, Barton, Durstine & Osborn. He'll handle Hollywood originations of Cavalcade of America and the Billie Burke program, "Fashions in Rations". . . Frances Scully's Blue networker, "Let's Take a Look," has the sponsor, Budget Pack, looking around for a network hookup. . . Bob Light, one time with BBC, has reversed the customary procedure. He comes to radio (Blue network) as producer from pictures (Warners) which he assisted in directing. . . Hedda Hopper got a year's renewal for her "Hollywood Showcase" over Columbia's Pacific network. . . Doug Coulter here to mull over production problems with Don Thornburgh and Hal Hudson at KNX. Incidentally, the station is soggy with genius, what with Norman Corwin and Bill Robson pacing the hallways. . . Lois January here visiting with the home folks. . . Don Sharpe will soon be rolling a new platter in and out of agencies. It's with Eddie Marr, the medicine man ("I'll tell ya what I'm gonna do") and a troupe of ex-vauders. . . Bing Crosby and Frank Sinatra embraced each other at the mike in making a "Command Performance" recording for the Army.

Ronald Graham From 'Dream' to 'Matinee'

Ronald Graham, currently appearing in the Broadway musical "Dream With Music" has been pacted as the summer replacement for Alfred Drake in the Owens-Illinois CBS show, "Broadway Matinee," having bowed in on Monday (5).

Patsy Garrett, formerly heard on the Chesterfield program, has also joined the afternoon show.

NBC'S 'SO SORRY' FOR 'M. OF T.' DEAD MIKE

Engineering miscue on the NBC hookup, May 25, during broadcast of "March of Time" with Asst. Sec. of the Navy for Air Artemus L. Gates speaking into a dead mike during most of his piped-in address from Washington, drew an apology from the net on next "M. of T." program; last week (1). Gates, speaking from NBC studio in Washington, presented factual speech about present naval strength which, because of faulty hookup, did not go on the air.

NBC apology, read by announcer Jack Costello, expressed regrets to Sec. Gates, the sponsor and listening audience, explaining mixup was due to technical difficulties. Incident was another in series of similar blunders cropping up recently on all the nets and blamed by engineering toppers on inexperienced technicians hired because of the manpower shortage.

Dorothy Hirsch Writes Prayer for Kate Smith

Dorothy Hirsch of "Variety" authored the following prayer which Kate Smith recited on her Memorial Day program as a signature:

Dear Father in Heaven; hear my prayer
For each mother's son over there,
Give them protection with Your great love,
You Who see all from Your Heaven above.
For the loved ones fallen in battle, God,
Lift them on high from their Cradles of Sod;
Tuck them in gently for eternal rest,
Heroes all of them, they were our best.

Have Angel's sing to them mother's lullaby,
They were so young, those who had to die.
In memory always they'll lovingly remain;
Tell them, Dear God, they haven't died in vain.

24 Stations Sending Reps To NW Univ. Institute

Chicago, June 6.

Recognizing the value of the course, 24 radio stations in the east, south and midwest have enrolled employees in the third annual NBC-Northwestern University Summer Radio Institute, which opens June 26 for nine weeks.

From 300 applications the Admission Committee has selected 125 students, 100 to take the regular course and 25 to pursue the special teachers' training course. Women dominate about 75% of the student body with the balance men. Efforts are being made to make this year's session a replacement course with most of the graduates being immediately employed in radio to relieve the current manpower shortage.

CAB's 5-Min. Show Rating

In line with general expansion policy by most of the radio research outfits is CAB (Crossley) service inaugurated this month to rate all five-minute network shows broadcast throughout the week on a national scale. Step represents first time CAB has endeavored to supply this info on regular basis.

Outfit will gather data in course of its recent upping of operations to include twice monthly checks in 81 cities in the "over 50,000" population group.

FCC OKAYS WCOL BUY

Columbus, June 6.

The FCC has approved the sale of WCOL, Columbus, for $250,000.

The station was sold by Kenneth B. Johnston, attorney, to Mr. and Mrs. Lloyd A. Pixley, operators of a Columbus electrical supply firm.

Inside Stuff—Radio

When Hildegarde debuts "Raleigh Room" in the Red Skelton spot a week from Tuesday (13), she will project an idea which her longtime manager, Anna Sosenko, had been agitating—that of recreating, over the air, the Hildegarde intime chanteuse technique. Sponsors and even MCA (Jack Bertell has long been Hildegarde's personal agent) argued with Miss Sosenko that perhaps they all had better wait for television, but the latter felt that skillful scripting could project Hildegarde over the air, the same as in her class bistro engagements (Persian Room, etc.), and that while she had achieved a good radio rating with "Beat the Band" (also Raleigh cigarets), it still wasn't the chantoosey from Milwaukee's real forte. Raleigh was finally sold, hence the Skelton replacement spot with the latter into the army. Harry Sosnik will maestro both the new Hildegarde and the regular "Beat the Band" shows, the latter with a new emcee, Eddie Mayehoff. Sosnik will have 18 men on both shows. Miss Sosenko is billed as producer of "Raleigh Room" with Lee Segall and Alan Lerner scripting, and Herbert Moss directing. Hildegarde will have guesters, Leo Durocher and Jack Pepper doing the audition, Victor Borge and Morton Downey next.

Eddie Cantor's G. I. Joe contest winner will be announced on the comedian's NBC program tonight (7) at 9 p.m. All that is known of the typical American soldier, in advance of the announcement, is that he is 22, between 5 ft. 9 in. and 5 ft. 11 in. tall, weighs between 160 and 170 pounds and is overseas. These standards were arrived at by a process of elimination during which a clerical staff cataloged about 250,000 entries. This narrowed the eligibles down to 350, of whom 325 were eliminated when they failed to meet other requirements. The 25 remaining G. I. Joes were fine-combed by the judges, Sgt. Alvin C. York, National Commander Warren H. Atherton, of the American Legion, and Cantor. Winner chosen by them will receive $5,000 from Cantor as a means of establishing himself in civil life after the war.

Scriptual differences were responsible for the cancellation of a skedded guest appearance by Gertrude Berg on the Borden's WOR (N. Y.) "Bright Lights of New York" session Monday night (5). She had insisted upon reciting the Declaration of Independence, but the agency, Young & Rubicam, thought that the recitative didn't fit into the script. Both parties refused to change their idea so Mrs. Berg was pencilled out. Gloria Swanson, who was skedded for the June 12 program, was moved up to fill the breach.

Recent story anent purchase of radio time on "rival station" by Gimbel Brothers store, Philly, erred in stating that Gimbels store operated WIP. Prexy of WIP is Benedict Gimbel, Jr., member of the same family which operates the store. Although station is housed in same building with the department store, latter has no control over operation of station. Gimbel's has bought time on all stations in Philly for a concentrated drive for charge customers.

Ray Knight, Blue network production head, has written a production man's "bible" for guidance of embryo programming staffers which is being sent out to all stations of the web. Book runs the gamut from instructions on how to arrange for the casting of a program to how to place the mikes and balance the tones of an orchestra.

Dunninger's book, "What's On Your Mind?", due July 20 via World Publishing. First printing, 50,000 copies of the $1 edition.

JOHN PRINCE
KLZ Script Writer

John Prince, one of KLZ's three writers, has a flair for the dramatic equalled by few young writers today, turning out excellent dramatic scripts and good comedy material.

Putting the Words In Their Mouths!

KLZ produces more than 75 shows a week ranging from sun-up Hillbillies to late evening dramatics. Without its topnotch writers, KLZ could neither put them on the air, nor keep them there. KLZ writers know how to put words in the mouths of actors to make people listen, and in the mouths of announcers to make things sell.

KLZ
DENVER
CBS • 560 Kc.
Affiliated in Management with the Oklahoma Publishing Company and WKY, Oklahoma City
Represented by THE KATZ AGENCY

Sincere Thanks
To:
HILDEGARDE
JACK SIMPSON
ANNA SOSENKO
From
LEE SEGALL

Writing for the New Hildegarde Show
"THE RALEIGH ROOM"
Conceived and Produced By
ANNA SOSENKO
Starting June 13th—NBC—10:30 p.m., EWT

LEE SEGALL 270 Park Ave. WI. 2-9000
- Creator and question-writer for "Dr. I.Q."
- Creator of "The Fish Pond" (Blue Network Package—Available)
- Creator of "What's Your Name, Soldier?"
- Co-Owner of "Just A Minute, Please!"

NBC Tele Censor Of Cantor Backed By Catholic Mag

Albany, June 6.

The Evangelist, weekly publication of the Albany Catholic Diocese and long one of the most outspoken in its comments on radio and motion pictures, strongly upholds NBC and its program director, Clarence L. Menser, for cutting off Eddie Cantor on a recent NBC telecast.

In an editorial appearing in the current issue, The Evangelist declares: "Decent-minded people will commend" Menser. His action is described as one which "sets a worthy precedent in the new art which soon may bring visible as well as audible amusement and instruction into American homes." The song's title was not tabbed; in fact, the "objectionable feature" was not described.

The Albany diocesan publication, commenting on the report Cantor was "blazing mad" at the interruption, wonders "if he realized how 'mad' thousands of responsible persons in respectable American family circles must get when they are forced to dial out his frequent sorties into the realm of the vulgar and double-meaning sex references for his gags on the radio. The broadcasting censors have been more than lenient with him, and with a few others of similar mentality. . . .

"NBC officials rightly attached importance to the Cantor case. When, as and if television comes into general use, it is only proper to get it off on the right foot, for the sake of the people's welfare and the industry's profits, as well as the progress of the art."

While the editorial criticized Cantor, the paper on another page headlined a National Catholic Welfare Council News Service report, "Eddie Cantor Honored by Catholic Veterans."

Don't Forget The Wright Brothers

Straw in the wind denoting scope and methods of commercial television operations postwar was recent patenting of trade marks, "Teletime, Inc.," and "Television Time, Inc.," by Samuel M. Lewton, Bronx, N. Y., and his brother Nathaniel M. Lewton, prez and v.-p. respectively, of both corps. Temporary headquarters have been set up at 55 West 42nd street, N. Y.

Lewtons envision many methods of presenting their tele time services most revolutionary of which is proposal to hook up with small local telindies on a round-the-clock basis to broadcast a continuous picture of the face of a clock or watch. By tuning to the station's channel at any time of day or night set owners will see the correct time and also hear transcribed or live commercial plugs.

Latter of course, will provide chief financial return to the broadcaster. Teletime organizers predict that commercials will be tied in with time slots as, for instance, breakfast food plugs for early morning hours, theatre accounts for late afternoon or early evening with other consumer goods and services being tied in at appropriate times.

Articles of incorporation also provide for other methods of presenting correct time by tele.

OUT-OF-TOWN BUYERS ON TELEVISION SPREE

Representatives of many of the country's leading department stores will sit in on a television "seminar" in New York next week (13), arranged by Irwin Shane, of the Television Workshop group, at the request of the Arkwright syndicate, purchasing outfit for more than 200 retail stores outside N. Y.

Open discussion of tele's future place in the merchandising picture will feature the session. Also planned is a tour of CBS, NBC and DuMont's video studios with possibility that special telecasts may be arranged for the delegation.

J. Walter Thompson's Video Peanut Vendor

A Disneylike production, "The Peanut Is a Very Serious Guy," by the J. Walter Thompson television department, was broadcast over DuMont, N. Y., last night (6) for the National Peanut Council, Inc. Title role was handled by a Tom Jewett puppet and Maria Gambarelli was starred.

Carley Mills score was played by Garland Wilson and Carroll Boyd with terp production by Vincenzio Celli. Theme was lowly peanut as valuable food element.

DUMONT, GE CAPTURE ATS 1943-44 AWARDS

American Television Society last week presented 1943-44 awards to WABD, N. Y. (DuMont) and WRGB, Schenectady (GE), for outstanding contributions to the art of commercial tele and for achievements in video programming, respectively. Because of wartime limitations on widespread use of tele no award was made for use of the medium as a public service.

Awards committee, headed by J. Raymond Hutchinson and including Elizabeth Ayres, Evelyn Pierce, John Flory, Ted Huston and Ken Whatmore, also commended W6XYZ, Los Angeles, for technique improvements in lighting, process screen work, etc.

NBC, PHILCO, GE FORM CONVENTION TELENET

In cooperation with Pathe News (RKO) NBC has worked out method of covering sessions of the GOP national convention in Chicago starting Monday (26) over WNBT and, by relays, on WRGB (GE), Schenectady, and WPTZ (Philco), Philly. First telecast at 9 p.m. EWT, Monday (26) will be special film feature showing highlights of previous Republican conventions, backgrounds of Govs. Dewey, Bricker, Warren, and other prominent candidates, etc. At conclusion of video show, audiences will be urged to tune in on audio NBC stations for on-the-spot convention coverage.

Subsequent tele shows on convention will be films of actual happenings flown to N. Y. and broadcast 24 hours later via WNBT and the affiliated GE and Philco outlets. Web claims convention telecasts will reach an estimated audience of 7,000 set owners.

Insomnia In Philly

Philadelphia, June 6.

A second Philly station last week went on the air with an all-night program.

Latest to keep open in the wee hours is WHAT, recently purchased by William Banks, former WIP salesman. Show consists of recordings and news and is patterned after WIP's all-night airer.

Color Televish Still Important in CBS Plans As WCBW Nears Sponsor Shows

Although official announcement will probably not be forthcoming for a month, at least, CBS is making ready for introduction of commercial television shows from its Grand Central studios in N. Y. Facilities have been used since May 5 for live sustainers on once weekly (Fri.) schedule until last week (1) when live talent was used during WCBW's regular Thursday night two-hour show to inaugurate new twice-a-week policy.

Imminence of sponsored programs on CBS points up web's well known stand in favor of color tele on which experiments are continuing. Net broadcast regular color shows before Pearl Harbor but has stuck to black-and-white presentations on recently introed series.

Feelings of Paul W. Kesten, v.-p. and other web toppers is that color must be wedded to video, either on present transmitting system or on the hoped for improved standards after the war to make selling messages really count. In this connection, CBS feels that color is more important to current tele images than it will be with more lines and better definition. Nevertheless they want "upstairs" tele in a hurry even if it might defer acceptance of color.

CBS points to the millions of dollars spent in recent years by consumer goods manufacturers on improved package designs, streamlined trade marks, etc. In most cases these newer "jackets" for salt, cosmetics, candy, foodstuffs, etc., have featured pleasing designs plus carefully blended colors aiming for eye appeal.

It is Kesten's opinion that, unless tele is able to display these goods in natural color on commercials, clients will shy away from the new medium in favor of slick paper mags, car cards, billboards, posters and other media offering full color reproductions. Spoken commercials on tele, it's reasoned, will not pack any more punch than in audio broadcasts unless tied in with convincing and striking pictures. Black and white, or grey reproductions of scientifically designed jars, bottles, cans or other packages in natural colors just won't pack the sales punch tele clients are going to demand. This is especially true, according to CBS, if, as expected, time and production costs for video run far ahead of persons reached per dollar during the early stages of network development.

Thanks For The Night Of June 6

" To MARIA GAMBARELLI

for her charming performance as the dancer in "The Peanut Is a Serious Guy," for experimental television.

" To TOM JEWETT

for his brand new puppet characterization of the peanut.

" To CARLEY MILLS

for his delightful music and lyrics.

" To CARROLL BOYD and GARLAND WILSON

for superb piano teamwork that really put over the score.

" To DU MONT STUDIOS

for the fine work of their production crew and camera staff.

" To THE NATIONAL PEANUT COUNCIL, Inc.

for participating in the telecast.

J. Walter Thompson Company

"THE PHILCO HOUR"
With Paul Whiteman's orchestra, Evelyn Knight, Hi, Lo, Jack & the Dame, Kelvin Keech, Bob Johnston, Red Norvo, Glenn Riggs
Producer: Bob Wamboldt
Directors: Bob Wamboldt, Eddie Saulpaugh
Writers: Bob Smith, Alan Lerner
60 Mins.; Sun., 6 p.m.
PHILCO CORP.
WJZ-Blue, N. Y.
(Hutchins)

It takes a lot of melody and conversation to fill a full-hour radio show and keep it interesting throughout. Philco's summer replacement for "Radio Hall of Fame," which returns in the fall, did an admirable job with music on its initial show Sunday (6), but the conversational portion bogged down in a slow script. Lack of impact was due, partly, to the lack of a sock emcee to tie it together.

Glenn Riggs, regular "Hall of Fame" commercial announcer, and Paul Whiteman handled the introductions. They spun them well enough, clearly and concisely, but the spark wasn't there to enable them to overcome lacklustre lines. Whiteman's job was music, and how he turned it out! Maestro is supplied with an unusually good studio band, which, shaped to brilliant arrangements, made his chore on the Philco show the past winter and spring season a major achievement. This show was no different. Pop tunes, medleys of time-polished melodies, and a new waltz about which he told a short story, combined to make his music and its interpretation the highlight. Teddy Dale, associate conductor, per usual did the arrangements, for once not overly "brilliant." Overarrangement sometime has been a fault.

Individual performances by talent set for short stays was also good. Evelyn Knight, singer, did an excellent job on things like "Fellow On a Furlough," "Long Ago," "It Had to Be You," etc. Hi, Lo, Jack and the Dame also did well with their rhythmic pops. Bob Johnston's spotting on the stanza was the one interlude wherein the writers displayed imagination. They rode him on the crest of a running gag re his "laziness." When he did pop a tune ("I Love You") it was smoothly and surely sung. Red Norvo, one of Whiteman's alumni, also contributed a solid interpretation of "Man I Love" on the vibes, backed by a small combo out of Whiteman's orchestra. Idea is to introduce some Whiteman alumnus weekly. Another small combo from the band took part in a "yesterday and today" musical bit, using "Avalon." It was done first by the small outfit, with banjo, then by the full band. It was a good bit.

Presumably aimed for change of pace during the summer replacement series, one or another news commentator will be incorporated. Kelvin Keech fluffed his news dispatches, relaying them in a dull voice, ran items together so that listeners were never quite sure where he was leading them. He attempts a too-speedy delivery, a style he doesn't seem able to handle.

All in all, the stanza was a satisfying and pleasant summer interlude. *Wood.*

BAKERS OF AMERICA PROGRAM
With Bing Crosby, Bob Hope, Judy Garland, Edgar Bergen, Gracie Fields, Burns and Allen, Bill Goodwin, Ray Noble orch, Brig. Gen. Carl A. Hardigg, Rear Admiral William Brent Young (guests)
Writers: Vic McLeod, Joe Bigelow
Director: Bob Brewster
60 Mins., Sun. (4), 8 p.m.
FLEISCHMANN YEAST
WEAF-NBC, N. Y.
(Kudner)

Long on entertainment and too long on commercials is the verdict on this one. Undoubtedly those of the armed forces overseas reached via shortwave with this gala hour show got a terrific bang out of the all-star performers, and the same is true of the folks here at home. But being told over and over again that "bread is basic" and having plugs worked in by Bill Goodwin on nearly every intro got a little wearing as time went on. Gen Hardigg and Admiral Young also were piped in to tell how important Army and Navy supply corps think bread is and to explain how uniformed bakers got it on barracks and wardroom tables.

Otherwise Goodwin was good. He'd have to be to keep pace with the roster of showmen and gals lined up by Fleischmann to fill in the spots generally occupied by Bergen and "One Man's Family." From Judy Garland's opening "Trolley Song" (from the yet to be released "Meet Me in St. Louis") right through to Gracie Fields' signoff, "Danny Boy," the entertainment was strictly top of the bureau. Miss Garland also clicked with an arrangement by ex-spouse Sgt. Dave Rose of "Long Ago and Far Away."

In between was Bob Hope for characteristic ack-ack chatter; an insult routine with Bing Crosby; latter's "Love, Love, Love" and "Amor," plus a Crosby-Garland duet of "Way You Look Tonight." Burns and Allen, visitors from CBS, had a smart script, and, as usual, got everything out of it.

Bergen and Charlie McCarthy grooved on their own before joining Gracie Fields, who replaces them in the Sunday 8 p.m. NBC slot next week (11) with a summer series. Miss Fields opened with "Don't Be Angry With Me, Sergeant" before going into gag and goodluck routine with Bergen and McCarthy. While the bakers and yeast company deserve plenty of credit for putting on such a bangup show together during one of the week's best listening spots, it seems too bad they couldn't have allowed listeners to build up goodwill silently and unaided, without benefit of the almost constant reminders of who was responsible for the presentation. *Donn.*

"THE CRIME QUIZ"
With Hugh Lane, William Manners, Richard H. Hoffman
Writer: Ted Cott
Producer: Ted Cott
15 Mins.; Wednesday, 7:45 p.m.
Sustaining
WNEW, New York

This new slant on quiz shows which teed off last Wednesday (31) looks like a good bet to land a sponsor via various crime and detective story mags. Its format is interesting and of a type that will appeal especially to readers of the pulps and probably create interest among other listeners.

Initial stanza had for its board of crime experts Hugh Layne, editor-in-chief of the Hillman detective mag; William Manners, editor of crime and mystery novels for same firm and Richard H. Hoffman, former police reporter and currently editorial assistant at Hillman. Jo Ranson was "guest" expert.

Program comprised three quiz questions for studio contestants and a fourth for listening audience. First was in gangster slang idiom, second dealt with identifying real names from nicknames of the Herman Rosenthal gunmen and third was to identify various crime signals to police cars. A fourth was directed at listening audience. Studio winners and first 50 correct answers from listening audience are awarded book-of-the-month of Inner Sanctum series. On overall it's an amusing and interesting stanza. *Edba.*

Cincinnati.—Paul Daugherty, 19 and 4-F, has been added to announcing staff of WCKY. Formerly with WKMO, Kokomo, Ind.

"THE ADVENTURES OF LEONIDAS WITHERALL"
With Walter Hampden, Ethel Reney, Jack MacBryde, Elizabeth Morgan, Eleanor Audley, Peter Capell, Junius Mathews, Harris Braham and Barry Grey
Producer: Roger Bower
Writer: Howard Merrill
30 Mins., Sun., 9 p.m.
Sustaining
Mutual, WOR, New York

Series of novels by Alice Tilton dealing with the adventures of Leonidas Witherall serve as the basis for new weekly half-hour Sunday night program on Mutual starring Walter Hampden, in his initial regular radio venture. What follows each week may clear matters up, but the opening stanza (4) was too involved for easy listening.

Not that Hampden doesn't do an excellent acting chore as headmaster of an English school interested in criminology. In the role of an amateur detective who solves crimes through the expediency of using common sense, Hampden, with good diction and authoritative line-reading, proves his abilities are thoroughly adaptable to the airlanes.

But Roger Bower's direction and the script as adapted by Howard Merrill leave much to be desired. If they had cut corners, simplified the stanza by not trying to put across too much in a teeoff show, and just stuck to the comedy-mystery vein, they would have a winner all around. In any event, these faults can be remedied, and there is no reason why program cannot garner a large audience who go for this type show.

Yarn dealt with the capture, in England, of a Nazi agent through the detective work of Hampden. In his endeavor to cover up his work, the German overlooked "the simple things in life," as Hampden put it, and thus met his downfall. Supporting cast was good. *Sten.*

Followup Comment

Fred Waring, on strength of his emceeing for the Mary Margaret McBride 10th anni party at Madison Sq. Garden, N. Y., could throw his baton away and go in for straight conferenciering. Despite Waring's veteranship before the mike in pacing his own bandshows, he never displayed such ease and informal general command of the situation as at Miss McBride's NBC celebration. Compared to the latter, herself a past mistress of mike aplomb and charm, that's no small order. Of course, the general goodwill manifested to Miss McBride by all and sundry, from sponsors to colleagues, and her own gracious kudos to her staffers who made all this possible (Estella Karn got special and well-deserved sendoff), made this mid-afternoon tribute one of radio's signal events. *Abel.*

"Atlantic Spotlight" (NBC-BBC) Saturday afternoon had a touch of sentimental value in the New York-London link that had two outstanding and veteran showmen of Broadway and the West End exchanging reminiscences on their respective show marts. They would be William A. Brady and C. B. Cochran. Also on from Broadway were Richard Kollmar, who medleyed the score from his latest production, "Dream with Music." Dorothy Carless, from London, sang an American standard as, more or less, an indication on how the London and Broadway showshops have become increasingly and incontrovertibly linked.

Amazing curative powers of penicillin as a miracle healer and its rapid development in this country under government supervision was ably dramatized on the Consumer Time stanza on NBC Saturday (3). It pointed up value of the miracle healer in counteracting germ and blood diseases in patients after sulfa treatments failed, it being explained that many people have a sulfa resistance. Made for instructive, interesting listening.

Canada Lee made Mutual's "Green Valley, U.S.A." drama episode Sunday (4) an effective plea for racial harmony by his sensitive, underplayed performance of a misfit who finds himself through serving in the merchant marine on a convoy run.

Harold Clark, formerly with WOWO-WGL, Ft. Wayne, Ind., has joined the writing staff of WHO, Des Moines.

In Kansas City

the Swing is to WHB

. . . AND IT PAYS advertisers who are wedded to WHB schedules. 'Phone us for availabilities if you're considering spot programs or announcements in this booming market. "Your Mutual Friend" is Kansas City's Dominant Daytime Station...delivering the "most listeners per dollar" throughout the western half of Missouri and the eastern third of Kansas. For availabilities, call

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KEY STATION for the KANSAS STATE NETWORK
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MONTHS: FEBRUARY-MARCH, 1944—KANSAS CITY
HOOPER STATION LISTENING INDEX
TOTAL COINCIDENTAL CALLS — THIS PERIOD 14,677

	Station A	Station B	Station C	Station D	WHB	Station E
MORNING INDEX MONDAY THRU FRI. 8-12 A.M.	6.8	8.6	30.5	18.0	29.9	4.4
AFTERNOON INDEX MONDAY THRU FRI. 12-6 P.M.	12.2	6.5	20.2	31.9	25.2	2.9

WDRC
CONNECTICUT'S PIONEER BROADCASTER

ONE STOP or 26?

You can make 26 separate trips to cover the 26 towns in the Hartford Trading Area. Or you can eliminate non-essential traveling! WDRC covers the entire area at one low cost!

USE WDRC TO CONNECT IN CONNECTICUT

CBS

M-G-M's '2 Sisters and a Sailor' completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

"When I asked him about our secret weapon, he just said: 'Wheaties, Madam—nothing but Wheaties!'"

The "Master Races" were master saps, deciding to slug it out with a Wheaties-eating nation. Didn't their spies report on the morale-building flavor of these whole wheat flakes? And didn't *anybody* know about the high-octane nourishment in Wheaties, "Breakfast of Champions?"

Thanks KYW! FOR HELPING Ralph Edwards' "TRUTH OR CONSEQUENCES" SELL 6,123 "E" Bonds IN PHILADELPHIA, SATURDAY NIGHT

5TH WAR LOAN TOUR • NEXT STOP: ST. LOUIS, KSD • NBC, 8:30 P.M., EWT

Plugless Payola

Here's a new twist on the plug-payola racket—a bandleader who is being paid by music publishers to keep songs off his programs.

Maestro has remote time when a N. Y. spot immediately adjacent to an hour during which plugs count in the tabulation of "most played" songs. His performances do not count. Since each network demands an hour or more between plugs of a particular song, this maestro could conceivably prevent a rendition on a nearby program counting for the sheet simply by scheduling a tune.

To prevent this possibility, the leader is being paid to avoid scheduling songs on which publishers are driving.

Court Reverses Krupa Conviction; Drummer to Reorganize Immediately

Gene Krupa's conviction in San Francisco on a charge of contributing to the delinquency of a minor, a felony, for which he drew a sentence of one to six years, was reversed last week by the appellate division of S.F. superior court. Krupa is now completely free of the possibility of serving time and, while his plans are not concrete, he'll begin formation of a new band within a couple weeks. He is still with Tommy Dorsey, and will be replaced by Buddy Rich after June 11.

Krupa was released following a two-to-one decision in his favor by a three-jurist appeals board. It was ruled that the felony charge was directly connected with a previous charge of possessing narcotics, on which he was also convicted. He served a 90-day sentence on that count and the decision was that he could not be placed in double jeopardy; briefly, he could not be convicted twice on the same charge. Board ruled that the one-to-six year conviction was improper.

Krupa has been out on bail since late last summer on the more serious charge. Recently, the band boy, on whose testimony he was convicted, recanted his original story under oath. This testimony probably figured in the reversal.

Since it became known that Krupa was about to reorganize his orchestra, Music Corp. of America, which manages him, has been swamped with bids for the band. He has been offered a major N. Y. theatre, the Astor hotel, N. Y.; Frank Dailey's Terrace Room, Newark; Steel Pier, Atlantic City, and numerous other theatre, location and one-night bookings. There is no definite indication as to where he will debut the combination. It will have nine strings in addition to the usual instrumentation.

Change of heart by band buyers in Krupa's case resulted because of the tremendous reception he has been getting on the road with Dorsey's orchestra and, before that, for a short while, with Benny Goodman at the New Yorker hotel. Roy Eldridge, Negro trumpeter who recently formed a full-sized combination, was going to give up the outfit to rejoin Krupa, but he's decided to retain his own band.

Though, as cited above, Krupa is now handled by MCA on a contract existing before he tangled with the law, he has signed a new agreement with General Amusement Corp. to become effective when the MCA pact expires, in about a year.

ONE-NITER BIZ GOOD OVER DECORATION DAY

One-night band business over Decoration Day, normally the first of the three summer holidays (July 4 and Labor Day are the others) which are potentially big for operators, was uniformly good. There were some poor dates played by wellknown bands, but on the average the take was better than expected.

Bands that played amusement parks over the holiday found the best response. Lakewood Park, Mahanoy City, Pa., had its best Decoration Day in 14 years with Woody Herman. Latter played to about $3,500 worth of business at $1.25, plus tax. Hershey Park, Hershey, Pa., is said to have had its best Memorial Day holiday in years also.

Despite the okay b.o. in most cases, Carlin's Park, Baltimore, which recently began name band operation in its Melody Gardens, is closing out the policy. Erskine Hawkins finished it last week. Blue Barron and Louis Prima bands, booked for this week, were cancelled. Policy will be moved by J. Norman Riley, operator, to another Baltimore spot, a former skating rink.

Ann Richardson, formerly head of Consolidated Radio Artists' Chicago office, became Billy Rose's secretary last week.

Mellon Named Mgr. Of Chelsea Music Co.

Bobby Mellon has been named general professional manager of Chelsea Music Co., recently set up by Musicraft Records and Irving Romm, who is a partner. Mellon took over Monday (5).

Mellon was formerly general professional manager of the Peer combine, including Southern, Melody-lane, etc. He resigned a couple months ago ostensibly to go into an important spot with Broadcast Music. It never came through.

Petrillo Accuses Green of Stabbing Musicians in Back

Chicago, June 6.

An accusation against William Green, president of the AFL, of "stabbing the AFM in the back" and a fiery demand that every employer who has testified against union officials for bribery be prosecuted and sent to prison along with crooked union officials, were highlights of a typical Jimmy Petrillo speech here yesterday (5) before the largest national musicians' convention ever held.

"Green saw fit," said Petrillo, "to talk to the press through employers of musicians by sending them wires repudiating two strikes called on two tiny stations, one in Chicago and one in Minneapolis. In neither case did Green bother to communicate with us before sending the wires asking that the strike be terminated. Ironically, at the very moment that he was sending these wires on strikes involving a few men, he was doing nothing about the machinist union's strike on the West Coast that was tying up thousands of tons of guns and supplies vitally needed by our men fighting in the Pacific.

"I won't be spineless, I'll at least tell you the truth. Mr. Green, I'm talking to you. The President of the United States put the War Labor Board in your hands and you okayed it. Labor was shocked, due to the way the board was set up with four public members, four members from industry and four members from labor. The history of WLB proves that in every instance the public members have voted with industry against labor, giving industry an 8-to-4 vote against labor. This has had a crippling effect on many matters affecting the AFM."

S.F. Opera Drops German Operas Due Next Season

San Francisco Opera Co., with its 1944 season already mapped for September, originally had three German operas skedded, but took them out of the repertory because of popular feeling. Wagner's "Tristan and Isolde," to have been conducted by William Steinberg, was one of trio dropped.

Instead Steinberg will direct "Falstaff," "Faust" and "The Masked Ball."

Miff Mole's Ulcers

Severe ulcer attack landed Miff Mole, jazz trombonist, in Roosevelt hospital, N. Y., last week and forced cancellation of his date with Paul Whiteman on the Philco broadcast Sunday night (4).

Whiteman, who's planning to use alumni of his band as guests on the Philco broadcasts, subbed with Red Norvo, now at the Hickory House, N. Y., fronting a small band.

Charles Baum Dies Of Heart Attack at 38

Two musicians, one a bandleader, died unexpectedly of heart attacks Sunday (4) afternoon. First was Charles Baum, pianist-maestro, who has played some of the country's best hotel and club jobs. He died in an ambulance taking him home from an East Orange, N. J., hospital where he had been recovering from pneumonia, brought on by a previous heart attack. He leaves a widow and son. He was 38.

Baum's last job was at the 400 Club, N. Y. Prior to that he played the Stork Club, St. Regis, Essex House, Riobamba, all N. Y., and other smart spots in various key cities. It was at the Riobamba last year that he suffered his first heart attack.

Lynn Montgomery, trumpeter with Les Brown's orchestra, playing at the Palomar Ballroom, Norfolk, Va., became ill on the stand Sunday afternoon (4), was excused by Brown and returned to his hotel, where he died.

RCA, Col. Press WLB for Verdict

Attorneys for RCA-Victor and Columbia record companies were in Washington Monday (5) and yesterday endeavoring to get from the War Labor Board a final decision on the disc controversy as it applies to those two manufacturers. They expected to receive the WLB's edict by Monday evening, but still had not secured it by press time yesterday (Tuesday). Decision is expected to be against the American Federation of Musicians, in conformity with the recommendation of a N. Y. panel, which took testimony last fall in the application by the two companies to have Petrillo's ban labelled a strike.

While the WLB is kicking the final decision around, Columbia and Victor are seemingly becoming increasingly worried over the long strides Decca has taken in the field since it signed deal with James C. Petrillo whereby the AFM receives a royalty on every recording that the company sells.

Industry people have recently opined, without apparent reason, that the WLB was withholding its decision until Petrillo convened the AFM's first annual convention in two years. That affair is now progressing in Chicago, having started Monday.

Phila. Local 77 Asks Draft Deferment for All Musicians Over 30 Years

Philadelphia, June 6.

Local 77, American Federation of Musicians, last week urged the State Selective Service Board to grant a blanket deferment for musicians over 30, on the grounds their services are essential to military and civilian morale.

In a letter to Col. Richard Mellon, head of the board, Guy Scola, Local 77 secretary, wrote: "Of the 3,200 members of local 77 more than 800—or 25%—are now in service. Another 1,000 are employed in war plants. Remaining 1,400 are threatened by the draft which, I am convinced, would seriously impair their acknowledged contribution to the musical-morale needs of the 2,000,000 persons, military and civilian in this area."

"In asking a blanket deferment for all active Philadelphia musicians over 30," Scola wrote, "I am not pleading special privilege or favoritism, as our record already shows a high degree of patriotism. I merely ask that our contribution to the war effort be allowed to continue unmitigated. This can be done only by placing our members in the same categories with employees of such deferable industries as communications, transport, radio, movies, press, etc."

Goldhaber said that no blanket deferment could be granted musicians as a group; all cases would be passed upon individually.

Erskine Hawkins Deferred

Erskine Hawkins' scheduled entrance into the army was postponed by an eleventh hour telegram from his draft board. He received the wire the day before his induction. He is over the 26-year-age limit.

Band opens at the Apollo theatre, N. Y., June 16.

4 Major Points Clarified in Verdict For Forster on 'Mill Stream' Rights

Decisions interesting to music copyright attorneys were made last week in N. Y. by Judge Mandelbaum, of the U. S. district court, in deciding for Forster Music Co. in the latter's suit against Jerry Vogel, Inc., over "Down By the Old Mill Stream." Forster's suit against Vogel was for a declaratory judgment and to enjoin Vogel from attempting to assert interest in the ownership of the publishing rights to the melody, by virtue of a claimed assignment of renewal rights from Earl K. Smith, who Vogel claimed to be co-author of the tune with Tell Taylor.

Judge Mandelbaum's decision clarified four major points: (1) that the heirs of a deceased author can assign a renewal right obtained by him during his lifetime without appointment by a representative of his estate; (2) an alleged co-author cannot testify to any transaction with the deceased author to establish his alleged collaboration; (3) fact that an alleged co-author's name appears on early editions of a song isn't sufficient to establish co-authorship if no formal claim was asserted during the original copyright term (Smith was never officially listed as co-author); (4) if latter is case, claimed co-author is barred from lodging a claim to the renewal rights. (Smith assumed such rights after Taylor's death).

Forster asserted in its complaint that Taylor copyrighted the tune in his name in 1910. In 1931 publishing rights were assigned to Forster. Taylor died in 1938 after obtaining renewal rights and they passed to his heirs, who, in turn, assigned them again to Forster. Vogel claimed Smith was co-author of the melody and that when Taylor died he became a "tenant in common in the right to the renewal copyright," which he assigned to Vogel.

At the beginning of the trial, Vogel moved to dismiss Forster's complaint on the grounds Taylor died intestate and the rights to the song, as personal property, should have passed through his administrator's hands instead of directly to his heirs; hence the Forster company hasn't valid title. This was denied by Judge Mandelbaum.

Forster now has clear title to the tune.

Stoki Quits Mexican Radio Hour After Tiff

Mexico City, June 6.

Orchestra conductor Leopold Stokowski walked out on the Mexican Philharmonic orchestra a few hours before its appearance on the national radio hour (21) after a quarrel with Mexican composer, Manuel M. Ponce.

Tiff broke out during rehearsal, when many of the Mexican musicians didn't arrive on time for the final rehearsal. After an hour's delay, only half the orchestra was on hand. Then Ponce entered the theatre with the musical score of one of his compositions under his arm. Stokowski, walking nervously along the footlights, asked to see the score and when he found parts of it missing, the argument broke out and waxed so strong, that many of the musicians reportedly walked out of the hall. Stokowski denies the musicians walked when Ponce did. Then Stokowski quit, and a Mexican leader took over.

In a letter next day to President Avilva Camacho, Stokowski said: "Music never truly will be developed in Mexico until rehearsals are well organized and everybody arrives on time."

Lack of Pop Plugs Revives BBC, Brit. Pub Bad Feeling

London, May 4.

Music publishers, especially those catering to pop numbers, are again at war with the British Broadcasting Corp. It's the lack of air plugging which is causing pubs a headache. They maintain that since the BBC instigated the General Forces' program, pop music has become a poor relation.

Restrictions by BBC prevent a number from being repeated more than twice daily on each wave length, instead of as frequently as bands wished in the old days. This has caused music men to feel songs are not getting sufficient airings to develop into hits. Confining of numbers on the popular "Music While You Work" program, which reaches millions of war workers, to one rendition in 48 hours, is another factor.

Tin Pan Alley avers the general taste currently is for dance music and pop songs, while BBC is giving listeners 50% revivals, encouraging these oldies, due to minor squawks from minor group of AK's and petty officials.

Spirited meeting of Music Publishers Association, comprising 20 of most important publishers, under chairmanship of Fred Day, head of Francis, Day & Hunter, was recently held. A committee was appointed, comprising heads of Chappells, Francis, Day & Hunter, Bert Feldman, Peter Maurice, Campbell, Connelly, Irwin Dash, Southern Music Co., and Noel Gay Music Co., to meet representative of BBC pop music section to air their grievances.

T. Dorsey Underwritten By Symphony Society

San Antonio, June 6.

Tommy Dorsey's orchestra is being sponsored on a concert and dance here June 11 by the Symphony Society, which is underwriting the leader's $3,500 guarantee (against percentage). Whatever profits are derived from the date will be used to help finance the San Antonio Symph.

Dorsey will play at the Municipal Auditorium.

Link Stalls Coast Trip

Harry Link is stalling his Coast departure two weeks in order to put a "drive" on "Milkman Keep Those Bottles Quiet," one of those surprise hit possibilities.

The Feist gen. prof. mgr. plans sojourning on the Metro lot for a protracted spell in order to coordinate M-G filmusical excerpts for Feist publication and exploitation.

HARRY JAMES ACQUIRES INTEREST MUSIC COS.

Harry James has acquired an interest in the Grand and Wemar Music Companies, operated by George Weiner. Weiner claims that James paid a modest sum, but it's asserted by other sources that James didn't shell out a nickle for the interest.

Affiliation doesn't give the leader a piece of the band financing organization Weiner operates for a backer, nor interest in the recording firm Weiner recently started on a small scale. Latter is tagged Grand Record Co. and has recorded Boyd Raeburn' and Al Trace's orchestras.

Will Rockwell Set As Mgr. of Peer Catalog

Will Rockwell, onetime professional manager of Harms, Inc., has been appointed professional manager of the Charles K. Harris Co., standard catalog bought by Ralph Peer about six months ago. Rockwell has been out of the music business for years, having been on the operating staff at the Copacabana, N. Y. nitery.

Harris catalog will move into the popular field when Rockwell takes over, its first tune to be "In the Spirit of the Moment." Frank Kelton is general professional manager of the Peer firms.

Minn. Churches Have Jukes; Tax-Curb Bill Out

Minneapolis, June 6.

City council has shelved a proposed ordinance to license and regulate juke boxes.

Aldermen were unable to agree on terms, including a clause prohibiting boxes within 300 feet of a church or school.

Public hearing brought out that some churches have juke boxes and use them for dances and other social affairs.

ASCAP Ballots on Appeals Board Election and Change in By-Law

American Society of Authors, Composers and Publishers has two ballots circulating among members currently, one to elect an appeals board and the other to sanction or reject a proposal to make a change in one of the Society's by-laws. Appeals board ballot carries the names of six nominees for the three posts on the board. They are William Lackenbauer, Max Mayer, Lester Santly, Leo Talent, John Sengstack, Max Winkler. Mayer, Santly and Sengstack are incumbents.

Balloting to change the by-laws is a must. If the vote in this case is affirmative the rule covering procedure of deciding appeals to the full board of directors will be changed. It's only a matter of rewording. Currently, all final decisions in disputes previously mulled over must be made by a directors' board composed of, at least, all those men who sat in on preliminary discussions of a particular dispute. With the change, final decisions in any situation will be permissible by a "two-thirds vote of the directors present," provided there is a quorum. Both ballots are returnable June 19.

HARRY SMITH TO JOIN OBERSTEIN RECORD CO.

Harry Smith, with the old Brunswick record firm for 15 years and lately head of his own off-the-air recording studio, joins Eli Oberstein's Classic Record Co. in N. Y. next Monday (12) as a recording director. He will give up his own business.

Oberstein has been slowly gathering a staff formerly with other outfits. Recently he got Ronald Wise, former RCA classical exec, and has Ray Durkin, formerly with RCA in charge of equipment.

Musicraft Corp. as distinct from Musicraft Record Co. is still in record business. Change in name to Metropolitan Records was by the latter.

Wolfe Vice Ryan

Tiny Wolfe has replaced Tommy Ryan as submaestro of the Blue Barron orchestra. Wolfe, rotund bass player with the combination off and on for some time, took over after the band closed Sunday (4) at the Del Rio Club, Washington, D. C.

Ryan was formerly vocalist with Sammy Kaye's orchestra and switched over to Barron's outfit last fall when Barron went into the Army.

$14,500 PROCEEDS FROM CONTACT MEN'S AFFAIR

Professional Music Men's Assn. realized approximately $14,500 from its annual affair for contact-men members last week at the Edison hotel, N. Y. Approximately $2,500 of that total was derived from the sale of chances on war bond prizes, the remaining pyramided by the journal gotten up for the affair. Cash goes of course, into the outfit's benevolent fund.

PM's shindig was originally dated for April 30 and was to have been its usual show. However, a theatre was not available and it was reduced to a simple get-together of members.

Chi Contact Men Move

Chicago, June 6.

Changes are being made among contact men here. Erwin Barg, for six years with Miller Music, has gone with Robbins, succeeding Ben Gilbert, resigned. Phil Miller, who was Gilbert's assistant, succeeds Barg.

Billy Stoneham is leaving Feist to take over Joe Burns' place with Harms. Burns transfers to Harms' N. Y. office. Al Friedman, who left Southern Music here several months ago to run the ABC office in Hollywood, is returning as professional manager of Witmark, succeeding Benny Carter, who shifts to Hollywood for the same outfit.

Sid Lorraine Resigns As Mills Pro Mgr.

Sid Lorraine, general professional manager of Mills Music, formerly headquartered on the Coast, has resigned. Split with Mills was final as of last Friday (2).

Lorraine is currently in N. Y. He assertedly has no definite plans at the moment. Mills hasn't a replacement either.

BANDSMAN BECOMES TRAVELING PUSHCART

Musicians do unusual things while on tedious theatre and one-nighter tours, but few have sidelines as profitable as that of "Skippy" DeSair, sax player with Woody Herman's orchestra.

DeSair ultimately hopes to open a music store in Albany, his home town, and to stock it he haunts hock shops, music stores in out-of-the-way places, etc.—any place that he might come across an item that, with repair, is useable and saleable. However, with virtually all things connected with the making of music scarce due to the war, DeSair, according to Herman and the musicians in his band, is a mobile supply depot, a groove that earned him well over $5,000 profit last year and has returned approximately $1,000 a month profit for the past few months.

When the Herman band plays a theatre, DeSair is rarely available between shows. He's almost always out digging up trumpets, saxes, cymbals, even bass and guitar strings, which aren't easy to get these days. When the band is on location it's said he covers every hock shop in town. His penchant for buying and selling doesn't always stop at things musical, however. On the way into Mahanoy City, Pa., last week, where the band played Guinan's Lakeside Park, DeSair bought a Lincoln Zephyr car, which Herman's musicians jokingly say will stay with him as long as it takes to find a buyer.

DeSair has a storeroom in Albany, to which he ships much of the stuff he buys in preparation for the music business.

Will Osborne band into Aragon Ballroom, Los Angeles, July 1-4.

ASCAP

Continued from page 1

or between completed programs containing ASCAP music and vice versa."

2. Policy on royalties "on commercial revenue in participating programs because a non-sponsored Government transcription containing ASCAP music is spotted therein."
3. Policy "regarding the issuance of regional network licenses for occasional regional networks."
4. Policy on "logging technique required by ASCAP on transcriptions and record numbers."
5. Policy on "royalties on programs and announcements in behalf of controlling corporations."
6. Policy "where ownership in dispute is involved."

In a bulletin to its membership, NAB declared that Paine's interpretations "are directly at variance with the interpretations of the NAB Music Committee."

"The (NAB Music) Committee," asserted the scrappy bulletin, "feels that broadcasters should not yield to claims in which the broadcaster feels that he is right in principle merely because the amounts involved are small or because opposition to the claim would appear to take time or trouble.

"Moreover, Mr. Paine has not, in his answer, adverted to one of the most important difficulties with which broadcasters have been faced, namely the continued failure of ASCAP to admit the validity of Consent Decree grants made directly to broadcasters by author-composer and publisher members of ASCAP where the payment of no consideration is involved. It will be remembered that the NAB has been assured by the Dept. of Justice that these grants are valid but ASCAP has, nevertheless, seen fit to make claims with respect to many of them."

VOCCO TO COAST

Rocco Vocco, of Bregman, Vocco & Conn, music publishers, leaves for the Coast Friday (9). Trip is for the purpose of conferring with writers under contract to the firm.

Paine will be west about 10 days.

Walter Fleischer off Shapiro-Bernstein's professional staff in N. Y.

Band Review

BOB STRONG'S ORCH (15)
With Betty Martin, Don Carmichael, Frank Cohen
Glen Island Casino, New Rochelle, N. Y.

Bob Strong's orchestra has a good chance for success in the east, with more work and changes here and there. Strong, a favored maestro in the midwest, has been playing eastern and southern bookings since last winter, after finishing a run at the Roseland Ballroom, N. Y., his first N. Y. date.

Between the Roseland and the Glen Island opening last week, Strong's combo improved greatly. It showed evidence of repeated rehearsals despite the roughness caused by new men who stepped into the band the same night, and when these things are ironed and a smoother beat is achieved the outfit ought to get some attention. Strong now has a rhythm section that is the only objection to his group. It's stiff and awkward on ballad tempi and not much more effective at faster speeds. Since beat is so important to a dance band of this type, it should be straightened out quickly.

Strong is smartly emphasizing ballad material. He has a number of new things, written just before the band opened, and they're done with good color and taste. Like too many current bands, however, they lack individual characteristics, a touch that could easily be supplied by Strong himself if he'd play more solo. Leader plays alto and bassoon, an instrument that's not frequently encountered in a maestro's hands. It could conceivably lend the unusual touch to make the band stand out in the ballad field, alternated with sweet alto. Strong himself is nice looking and handles himself well, but he shouldn't always look so worried.

There are three singers with the group, none of any great strength. Betty Martin, blonde and nice looking, is ordinary. Don Carmichael does ballads okay, but is not particularly outstanding. Frank Cohen, guitarist, does rhythm novelties well.

This is Glen Island's first attempt at operation in almost two years. It's asking $1.50 minimum weekdays, $2 Fridays and $2.50 weekends; 50c of all scales is a music charge. Business is fair midweek, but assertedly big weekends. It's claimed Strong drew 1,200 his first Saturday night (May 27). Physical aspects of the spot, which always has been one of the prettiest in the N. Y. area, are undisturbed.

Wood.

The Song Written to Aid the U. S. TREASURY DEPARTMENT in Its War Savings Campaign.

I'M BUYING A BOND FOR MY BABY

Music by
JIMMY McHUGH

Lyric by
L. WOLFE GILBERT

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Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, May 29-June 4, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
A Fellow on a Furlough	Block
Amor—†"B'way Rhythm"	Melodylane
And So Little Time	Lincoln
Don't Sweetheart Me	Advanced
Goodnight Wherever You Are	Shapiro
Holiday for Strings	BVC
How Blue the Night—†"4 Jills and a Jeep"	Robbins
How Many Hearts Have You Broken?	Advanced
I Love You—*"Mexican Hayride"	Chappell
I'll Be Seeing You	Williamson
I'll Get By—†"Guy Named Joe"	Berlin
I'm In Love With Someone	C-P
It Could Happen to You—†"And Angels Sing"	Famous
It's Love, Love, Love	Santly
Long Ago and Far Away—†"Cover Girl"	Crawford
Louise—†"You Can't Ration Love"	Paramount
Milkman Keep Bottles Quiet—†"B'way Rhythm"	Feist
Pretty Kitty Blue Eyes	Santly
San Fernando Valley	Morris
Someday I'll Meet You Again—†"Passage Marseilles"	Witmark
Swingin' on a Star—†"Going My Way"	Burke
Take It Easy—†"2 Sisters and a Sailor"	Santly
Time Alone Will Tell—†"Pin Up Girl"	BVC
Time Waits For No One—†"Shine Harvest Moon"	Remick
Too Much In Love—†"Song of Open Road"	Barton

† *Filmusical.* * *Legit Musical.*

Norton Sisters Out Of Newark Spot for Chi

Norton Sisters, vocal trio, will pull out of Frank Dailey's Terrace Room, Newark, earlier than anticipated. They have been signed by NBC in Chicago to start June 23 on a sustaining contract which guarantees them six coast-to-coast shots weekly.

Sisters are now playing Dailey's and doing remote broadcasts with Eddy Howard's orchestra, but are not members of the band. They will make Musicraft Records in Chicago, doing eight sides on initial date.

Peggy Greer new singer with Will Osborne's orchestra.

Hamilton's Divorce Suit

Memphis, June 6.

George Hamilton, maestro at Waldorf hotel, N. Y., is being sued for divorce by Anne Stevens Potter Hamilton in her home town, Blytheville, Ark. She charges "general indignities."

Couple met and married here several years ago while Hamilton was playing at Hotel Peabody. Both had been married previously. They have two children.

Joe Dale, former drummer with Mitch Ayres' orchestra, will be road manager of Abe Lyman's new band, which opens an 11-week theatre route at Earle, Philadelphia, June 30.

10 Best Sheet Sellers

(*Week Ending June 3*)

I'll Be Seeing You	Williamson
Long Ago, Far Away	Crawford
I'll Get By	Berlin
San Fernando Valley	Morris
Goodnight Wherever	Shapiro
Love, Love, Love	Santly
I Love You	Chappell
Amor	Melodylane
Swingin' On Star	Burke
Don't Sweetheart Me	Advanced

PAINE IN NEBRASKA ON INFRINGEMENTS

John G. Paine, general manager of American Society of Composers, Authors and Publishers, is in Nebraska currently on infringement cases against local music users. Nebraska is the lone state in which ASCAP is prohibited by state law from representing individual publishers in its function as a performing rights society.

Paine will be West about 10 days.

Coca-Cola to B'cast From N. Y. MSG; 2 Bands

Harry James orchestra will play a Coca-Cola program from Madison Square Garden, N. Y., next Tuesday (13) in connection with the 5th War Loan Drive. His band will move over from the Astor hotel, N. Y., where it's current, to broadcast, and will be followed by Bob Chester's orchestra, which will play for dancing until midnight.

Occasion is in connection with the new war bond drive. Usually, Coca-Cola salutes GI's with broadcasts from various training camps. This time it will salute retail store clerks throughout the country for their help in past and future bond sales. Only employees of R. H. Macy and their families will attend the broadcast and dance. There are some 13,000 of these all told, and with their families it's expected 18,000 to 20,000 will attend.

Harry Romm, 4 Band Associates Going Into Indie Film Production

Harry Romm, theatre booker with General Amus. Corp., will produce a film independently on the Coast beginning Oct. 15. Four associates in the band business will help finance the picture, which will be made with the Three Stooges, Connee Boswell, Will Osborne's orchestra and, possibly, Marion Hutton, with whom Romm had a verbal commitment before she signed with Universal Pictures recently.

Producing idea came about through Romm's management of the Stooges. Their film deal with Columbia Pictures allows one outside production a year and he will do it; screenplay will be based on an original story by Elwood Ullman and Del Lord will direct. Lou Levy, head of Leeds Music, will select music.

Producing the film will not interrupt Romm's spot at CAC. He resigned with that agency last week, for two years, effective when his current agreement expires in October. New contract is said to be on identical terms with the former one.

Joe Santly Moves From ABC to BMI As Prof. Mgr.

Joe Santly, professional manager of ABC Music Corp., Irving Berlin affiliate, is leaving that spot to shift over to Broadcast Music, Inc., assuming the prof. mgr. spot recently vacated by Elmore White.

White moved to Broadway Music several weeks ago as general professional manager.

18 Pop Songwriters To Play Own Tunes As Solo With Philly Dell Orch

Philadelphia, June 6.

Eighteen song writers will appear as piano or vocal soloists of tunes they authored in a unique "pop" concert at the Robin Hood Dell August 3. Concert will be conducted by Sigmund Romberg with special arrangements of the numbers prepared for the Dell orchestra.

Among composers who will appear are Peter DeRose, Ray Henderson, Harry Tierney, Lucky Roberts, Charles Tobias, Al Hoffman, Herman Hupfeld, Mabel Wayne, Alex Kramer, Nat Simon, Sammy Stept, Milton Drake, Joan Whitney, Abel Baer, Stanley Adams, Harry Armstrong, Dorothy Fields, Jerry Livingston.

TUCKER OPENS CEDAR POINT

Cedar Point, O., June 6.

Tommy Tucker's orchestra is the first name band booked for the ballroom at Cedar Point, opening its 46th season June 17.

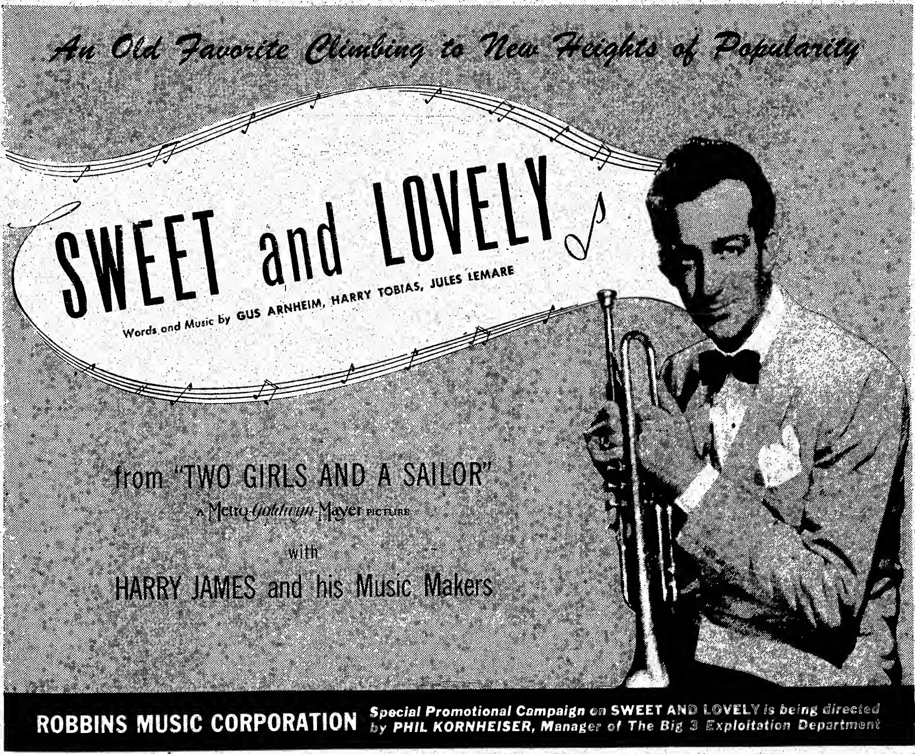
Name outfits will be booked for week-ends only, with a house orchestra on week nights.

SONGWRITERS' WIDOWS BENEFIT FROM REVIVALS

Unusual situation existing in Tin Pan Alley has the royalties of virtually all recent song revivals going to the widows of deceased tunesmiths.

Included is "Paper Doll" (Johnny Black), "My Ideal" and "Louise" (Dick Whiting), "I'll Get By" (Roy Turk), "I'll Be Seeing You" (Irving Kahal), "It Had to Be You" (Gus Kahn), and "Sweet and Lovely" (Daniels).

Murray Massey joins Southern Music professional staff in N. Y.; Leonard Meisel likewise with Melodylane.



Now It's Part-Time Tooters; 16-Yr.-Old With Herman Between Terms

Good musicians have been scarce lately, and so leaders have been taking them wherever available. Putting a 16-year-old into a name band during his summer vacation from school, however, is seemingly a new one.

Woody Herman has hired the 16-year-old brother of trumpeter Pete Candulli, also with the band, and the two will play side by side until next September, when the youngster has to go back to school.

Harry James Band May Play 1-Niters in East

Harry James may play one-nighters in the eastern area on his way back to California following the completion of his current Astor Roof, N. Y., date and a week at Frank Dailey's Terrace Room, Newark. Leader will have several days open between N. Y. and Chicago, where he may play the Sherman hotel. Nothing's definite yet, however.

James has not played one-nighters in the east for some time. He did several in the midwest on the way in from the coast to the Astor.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Harry James	Astor (800; $1-$1.50)	2	5,825	11,825
Lani McIntire	Lexington (300; 75c-$1.50)	120	1,850	218,650
Tony Pastor*	New Yorker (400; $1-$1.50)	4	1,950	7,750
Glen Gray	Pennsylvania (500; $1-$1.50)	6	2,050	6,550
George Hamilton*	Waldorf (550; $2)	2	2,900	10,000
Dean Hudson	Lincoln (275; $1-$1.50)	0	†650	650
Boyd Raeburn	Commodore (400; $1-$1.50)	5	950	6,025

**Asterisks indicate a supporting floor show. New Yorker has an ice show. Waldorf has Morton Downey. Lexington, Hawaiian floor show.*
†3 days.

Chicago

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Fell off some; Bondshu and De Marcos, who opened Friday (3), drew still nifty 2,200.

Carmen Cavallaro (Empire Room, Palmer House; 700; $3-$3.50 min.). Convention helped Cavallaro and Larry Adler chalk up heavy 9,000.

Sonny Dunham (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Not as good as usual, around 4,700.

George Olsen (Boulevard Room, Stevens hotel; 700; $2.50-$3 min.). Proms upped total to big 5,000.

Benny Strong (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Strong caught on; around very good 4,300.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). Paycheck weekend will boost tabs to 4,200.

Joe Reichman (Biltmore; 900; $1-$1.50). Batting about 4,300 covers.

Location Jobs, Not in Hotels

(Los Angeles)

Jan Garber (Palladium B, Hollywood, fifth week). Wearing off a little now. Dipped to 3,100 payolas.

Louis Armstrong (Trianon B, Southgate, fourth week). Jan Savitt in June 7. Armstrong blowout to solid 10,000.

Hal McIntyre (Casino Gardens B, Santa Monica, first week). Showing way with strong Coast draw. Rugged 9,500 chips.

Freddie Slack (Slapsy Maxie's, N. Los Angeles, second week). Sardine canning to another capacity 5,200.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). No letdown. Claridge and Sophie Tucker packed 'em in to tune of capacity 5,200.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Business on upbeat; about 4,000.

Astor, N. Y.'s Open Roof Windows Bring Noise Beefs

Since the Astor Roof, N. Y., has no air conditioning this year, due to lack of the necessary fluid, the spot has been cooled naturally by opening the windows. This has brought about a number of beefs to the Astor management from patrons of the nearby Piccadilly and Lincoln hotels, who claim they are disturbed after midnight by the playing of Harry James' band.

Several years ago similar objections stopped the late Chick Webb's band from rehearsing on the Park Central, N. Y., roof. It was his practice to call rehearsals after completing the supper session.

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Those Non-Tax Spots

Nitery biz upped a bit nationally this past week, and perhaps the U. S. public will readjust itself to absorb that 30% cabaret tax (since cut to 20%). So everybody hopes.

One thing is certain, since taxes appear to stay, the bistro bonifaces are going about their plans for the fall by building supplementary non-tax rooms, where the customers may congregate, play ginrummy (as at the Stork's Cub Room), and by not dancing or viewing the floorshows, thus not be subject to the 20%.

The tax is murder on dinner business because the average checks are so much higher. The $3-minimum spots find that it merely ups the tab another $1 or so (price of one drink), so it doesn't hit the supper income as much.

None the less, the overall downward average bodes little optimism for many spots heretofore inured to big grosses. Many, which might have weathered the summer, are planning early closing.

Cafes nationally are doing summer foldos to readjust themselves, but the hotels, especially the roofs, are doing all right.

Ella Logan Set At 3G For N. Y. Roxy Date

Ella Logan, singing comedienne who recently completed a Caribbean tour for USO-Camp Shows, has been set for three weeks at the Roxy, N. Y., at $3,000 per week, deal set by Sam Tishman, of the Paul Small agency. She opens there July 12.

Same bill will also have Jerry Lester, nitery comic, and Duke Ellington's orch.

'ALASKAN STAMPEDE,' ICE EXTRAVANGANZA

Chicago, June 6.

Although casting has not yet been completed, rehearsals have started on "Alaskan Stampede" under the direction of Clarence M. Shapiro, former midwest talent scout for Metro. Written by Harold M. Sherman, who did the screenplay on "Adventures of Mark Twain," the opus dramatizes the gold rush of the '90s and combines musical comedy, ice show and pageantry on a large scale. Production, which is scheduled to open at the Coliseum sometime next month, calls for an ice-covered acting space of 180 by 75 feet with a replica of Mt. McKinley and an Eskimo village at one end and a U. S. Army camp, a USO and a training post at the other.

So far engaged are Wini Shaw, Earl Covert, and Evelyn Chandler and Bruce Mapes, ice-skating team. Plans call for hundreds of extras, a large choral group and a 24-piece orchestra. Show is being produced by Leo A. Seltzer and associates.

AGVA Takes Steps Again to Police Phoney Benefits, Nip Nitery Abuses

American Guild of Variety Artists, acting upon complaints of performer-members, has again taken steps to police phoney benefits. Yesterday (6) Matt Shelvey, national administrator of AGVA, deputized Dave Fox, head of the New York local, to notify regional directors that all benefits are out, except those okayed by United War Activities Committee, Theatre Authority or other responsible charity organizations. Even then, AGVA must be apprised by its membership so that it can double-check doubtful auspices.

AGVA has had considerable trouble on this angle in many of its key cities, principally Boston. It is now obdurate in its demands that if any of its members is required to play outside dates for pseudo charities, political clubs and rallies, they must be compensated on a pro rata basis.

Organization, besides notifying regional directors, has also circularized membership to consult local office of city in which they are appearing for an okay before committing themselves to any outside performances. AGVA has taken the matter of voluntary performances out of the hands of the performer entirely so as not to embarrass him when approached.

AGVA has also put additional teeth in its nitery contracts, which now insist that the 21 performances allowable must be played on premises wherein act is employed. This stymies attempts by nitery operators to farm out floor shows for either profit or good will buildup. Organization points out that many places only doing two shows nightly took advantage of the 21-show clause and felt that they could farm or loan out on other nights without violation of contracts.

FLIPPEN, WALTERS TALK OVER NEW VAUDE DEAL

Lou Walters' vauder for legit houses, "Take a Bow," continues to undergo cast changes and realignment in Philly, where it is in its third week and playing to good grosses. Walters, however, is not yet sufficiently satisfied that it is ready for New York. Remainder of week will tell whether or not it will steer into the Broadhurst, N. Y., June 15, as per schedule.

Reports that Jay C. Flippen, who is headlining the revue (formerly called "Slap Happy"), would bow out after the Philly run were discounted Monday (5). Walters left for Philly Monday to talk over new arrangements with Flippen. Mary Raye and Naldi, ballroomologists, were added this week to take over former spot of Renee Demarco. "Think-a-Drink" Hoffman also added when Ross Sisters bowed out.

Remainder of bill, including Chico Marx, Cross and Dunn, Pat Rooney, Murtah Sisters, Gene Sheldon and others remains intact.

Arthur Lesser Into Bankruptcy

Arthur L. Lesser, restaurateur and currently managing director of La Vie Parisienne, N. Y., nitery, filed voluntary petition in bankruptcy last week in U. S. district court. He listed liabilities of $55,834, no assets.

Petition lists 39 unsecured creditors, among them Sally Rand, whom he owes $475 on a contract, and Dorothy Kay, publicist, $952 for professional services. Largest creditor is La Vie Parisienne, Inc., which he owes $15,000 on loans and advancements.

Lesser stated in his petition that he is employed as general manager of the nitery and was formerly a stockholder. His stock was pledged as collateral security, and was later sold to three persons. Also stated he earned $10,000 during 1942 and 1943 and small additional amounts from radio broadcasts.

Among other creditors were 15 who had obtained various amounts of judgments against him.

Lesser's financial jam is born of his ill-fated Folies Bergeres, N. Y., operation, partnered with Clifford C. Fischer and the Shuberts. He assumed all the burden when the latter bowed out. La Vie is a comparatively successful operation.

Raye-Naldi, Cross-Dunn In Theatre-Cafe Double

Two teams from "Take a Bow," Lou Walters' variety show which bows in June 15 at the Broadhurst, N. Y., will double into Walters' Latin Quarter for nitery's new summer floorshow, tentative date of which is June 25. Raye and Naldi, dance team, and Cross and Dunn will appear in both lineups.

Also set for the new Latin Quarter bill are Diosa Costello, Whitson Bros. and Carol King, with several other acts still to be added.

Jeri Sullivan, Columbia network songstress, makes her cafe debut tonight (Wednesday) at the Versailles, N. Y.

AGVA Sets June 15 Deadline for Agents To Secure Licenses

American Guild of Variety Artists has set June 15 as the deadline for all vaude and nitery agents to take out AGVA licenses. After that date AGVA members will not be permitted to do business with agents not carrying AGVA permits.

Matt Shelvey, national director of AGVA, and Dave Fox, head of N. Y. local emphasize that those agents who are not properly licensed by June 15 will wait some time to be taken care of when they eventually apply. Meantime, they will not be able to do business with AGVA performers.

Artists Representatives Association, numbering over 300 agents, was this week licensed by AGVA. Agent groups in other cities are also coming in, according to Shelvey, and now with the tax headache abated through reduction to 20%, he has given AGVA regional directors orders to bring agents in their respective territories into the fold.

Licensing arrangement calls for $50 yearly from unaffiliated agents. Those within an organization are issued permit sans fee. It's pointed out that these agents are more easily kept in line than the unaffiliates.

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Larry Sunbrock in Trouble Again; Toronto Refuses to License Rodeo

Toronto, June 6.

Larry Sunbrock and his rodeo are in trouble again. His show, which was to get under way at Maple Leaf stadium tomorrow (Wednesday), has been refused a city license, though newspaper advertising was out well in advance. This featured "The Lone Ranger" plus "Silver," but Lone Ranger, Inc., New York, obtained an injunction on that one.

The notice stated that the identity of the character has never at any time been revealed to the public. Plaintiff also asserted that Sunbrock Shows, Inc., has been restrained in a U. S. court action for infringement on the rights of "The Lone Ranger," that plaintiff was awarded $10,000, of which $3,500 is still to be paid. Toronto writ also claims that amount, plus 5% interest from last March.

City license was also refused Sunbrock's show, billed as "The Buffalo Bill Wild West Rodeo and Hollywood Thrill Circus," due for four-day stand. Main objection of Mayor Conboy was that the Sunbrock show allegedly sought to steal the thunder of a Kiwanis-sponsored circus opening June 26 in the Maple Leaf gardens. The mayor said he and the police commissioners did not know that another rodeo-circus was coming in ahead of the Kiwanis-sponsored show.

Sunbrock said he had paid out $7,500 in advertising and advance preparations for the Toronto date. He said it was the first time in 20 years he had been refused a permit. He also has over 100 performers, over 80 cattle and horses, three cars of paraphernalia stranded here. That goes for Jim Thorpe, the former Indian athlete, among others.

A telephone call stopped Hoot Gibson and five aerial acts in Chicago before they had left for Toronto.

Posts $1,900 with AGVA

Larry Sunbrock has been compelled to post $1,900 with American Guild of Variety Artists' Chicago local before being allowed to pact three AGVA-member acts for his thrill show which opened this week in Toronto. Show was assembled in Chi.

Amount guarantees salaries of the Great Ringin, the Arleys and Three Franks.

AGVA has had money trouble with Sunbrock in the past.

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LENA HORNE SLATED FOR CHI CHEZ PAREE

Lena Horne is dickering with the Chez Paree, Chicago, for a run there sometime in August. She was said to have been definitely booked Monday (5) by sources connected with her, but Louis Shurr's office, which is handling the negotiations, denies completion of contracts. It's stated that clearance from Metro, to which she's under contract, hasn't been obtained.

Miss Horne has played only two cafe dates so far, one at Cafe Society, N. Y., when she was comparatively unknown, and another at Savoy-Plaza, N. Y., which led to her success in other fields. She is currently at the Orpheum theatre, Los Angeles, at a claimed salary of $5,000.

Marie Wilson's Illness Snags Bobby Barry Act

Illness of Marie Wilson has stymied proposed vaude partnership in new act with Bobby Barry, late of "Hellzapoppin" and west coast company of "The Doughgirls."

Barry may acquire another partner or await Miss Wilson's recovery.

'SEA LEGS' SLASHED FOR VAUDE TABLOID

"Sea Legs," legit musical that starred Dorothy Stone, Charles Collins and the late Charles King, is being abbreviated for vaude by Frank Daley.

Unit version will run one hour and incorporate best bits and songs from the legit version. It will be retitled "Nautical But Nice," enlisting cast of seven principals and 12 choristers.

Daley is negotiating with a name team to head unit.

Belita Set to Star In New Blades Revue

Chicago, June 6.

Plans are underway for production of an ice show, "Holiday On Ice," to star Belita, Monogram Pictures' skating star, and to be booked by the Frederick Bros. Agency. According to present plans the show will open on the Coast in the early fall with an eastern tour to follow.

Tom Kettering, of the agency's Hollywood office, is here conferring with W. Carl Snyder, head of the ice show productions for the agency, on bookings and will leave this week to work with B. W. Frederick of the New York office on the eastern setup. Both Kettering and Snyder will go to Hollywood early next month for preparation of the show.

Injury Forces Barrys To Quit N. Y. Copa

Fred and Elaine Barry, dance team, were out of the floor show of the Copacabana, N. Y., for duration of the run when femme member of team fractured her ankle Saturday (3) during a number. Team has been replaced by the DiGatanos, doubling from "Follow the Girls" at the Century.

Several weeks ago, Joe E. Lewis, heading the bill at the Copa, also left the show because of a disability, his replacement being comic Jackie Gleason, another member of "Follow the Girls." Gleason later gave way to Paul Winchell, ventriloquist, who's current.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 6.

Send birthday greetings to Anne Commerford, Hazel Smith, Mathea Merryfield, Betty Hoffman, Sig Mealy, Joe Souhami, Charles Goodwin and Tootie Emerson at the Will Rogers.

Jane McLean, dancer, visited her sister, Jordy, at the Rogers, who is flashing good reports.

Lee (RKO) Laus cheered up plenty by surprise visit of her sister Kay.

Among holiday visitors at the Will Rogers were Mrs. James Whelan, Frank Shiddel, Trudy Shiddel, Mrs. Ed Ferris, Margo Groething and Albert Collins.

Joseph McCarthy left for New York's St. Claire hospital for a general o.o. and checkup.

Write to those who are ill.

A. K. Unit Slated For State on B'way

Dave Stern's "Gay Nineties Revue," comprising cast of oldtimers (not the Joe E. Howard radio group of the same title), is set for Loew's State, N. Y., week of June 22 on same bill which Denny Beckner's orchestra will headline.

Oldtimer group has Minnie Allen, soubret and emcee; Jeanette Dupre, comedy songs; Bill McCullough, Swiss bellringer; Two Gay Nifties, harmonists; La Serida, sepertine dancer; Billy Heins, blackface comic; Harry Klein, dancer; Joyce Chandler, trumpeter, and Jack Dillon, tapster.

Most are graduates of Tony Pastor's on 14th street, all being well over 60 years of age.

20% Cafe Tax

Continued from page 2

Downey called originally for 10%, with strong support coming from Kenneth McKellar (D., Tenn.) and James M. Mead (D., N. Y.). McKellar, one of the most influential members of the Senate, read a list of niteries from Boston to California, their monthly takes before the 30% tax, and what it was in April.

"A fair tax of 10%," he said, "will not destroy this business and industry. If the 30% tax continues, the entire industry faces ruin and destruction."

Mead introduced a resolution from the AFL calling for the slash to 10%.

While stating that it had no objection to a slash of the nitery bite, Bilbo said he would introduce an amendment to cut the tax on theatres to 10% if the Senate approved 10% for nightclubs.

"I happen to come from a small courthouse town in Mississippi," he said, "which has no cabarets or juke joints, but which does have theatres. I am not opposed to the reduction in the cabaret tax. But I strongly object to reducing the cabaret tax to accommodate a few tooters of horns and a few frolicking citizens of the country while at the same time leaving a 20% tax on 95,000,000 poor people of the nation whose only means of recreation is the small theatre in the small towns. Let us treat the two elements alike."

Later, when the Senate adopted the 20% figure, Bilbo announced he would not introduce his amendment to cut the theatre tax.

The 20% compromise was suggested by Walter F. George (D., Ga.), chairman of the Senate Finance Committee, on the ground that all possible revenue was needed for the war. Downey said he would go along if servicemen were exempted. George saw no objection to that, and the Senate approved the rider without a dissenting vote.

SNAG ON BOWERY CAFE UNIT SET FOR VAUDE

Sammy Fuchs, operator of Bowery (N. Y.) Foolish Follies nitery, has evidently undergone a change of heart and will not convert his floor show into a vaude unit, as previously reported. It all stems from a deal made recently with a New York agent-producer.

Joe Wright, the agent-producer, had lined up a unit, with Bowery locale, that he intended to call "Foolish Follies," and for an advanced advertising pitch in houses wherein the unit would be booked, he had planned a film trailer to herald coming of troupe. Wright had agreed to produce trailer, sans any cost to Fuchs, with the latter's Bowery cafe as the focal spot. His announced attention brought forth a squawk from Fuchs and his agent, Billie Dauscha, that Wright had no authority to tie in with the Bowery show. So Wright has given up the deal and is going ahead with an original Bowery show, which will hit the road under title of "Bowery Follies of 1890."

Wright concurs with Miss Dauscha on not raiding Fuchs' bill since none currently employed at Bowery spot is a member of American Guild of Variety Artists. Unit will operate under AGVA bond and must employ AGVA members exclusively.

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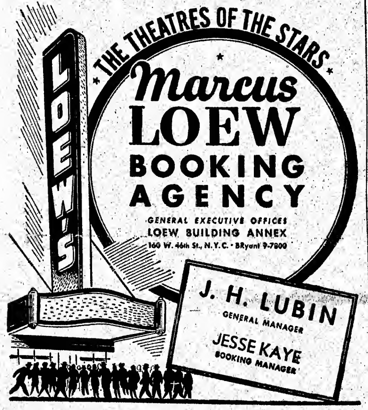

FRANCISCO and DOLORES

"ALLO"

Now LOEW'S STATE New York

Dir. HAROLD WARD

10 Rockefeller Plaza, Radio City

"The Nation's No. 1 Comedy Singing Trio"

THE RADIO ACES

All Material by BUD BURSTON

CURRENTLY ROXY THEATRE NEW YORK

WM. MORRIS AGENCY—Personal Management NAT KALCHEIM

Madison Sq. Garden
("SKATING VANITIES")

"Skating Vanities," rollerskating revue in two parts, staged and directed by Gae Foster (for Fanchon & Marco); presented by Harold Steinman; under supervision of Sam Shayon; costumes designed by Joan Personette; music and orchestrations, Frank Ventre (assisted by Hal Beckett); dance direction Marie Carr and Flo Kelly; orchestra directed by Jay Freeman. Opened at Madison Square Garden N. Y., June 3, '44; $3 top.

Principals: Gloria Nord, Shirley Barnhart, Ann Manion, Bill McMillan Jonny Mills, Billy Cavanaugh, Hugh Thomas, Lavada Simmons, Frank Wieszner, Madge Garbie, Agnes Frost, Bobby Johnson, Genevieve Kane, Otto Eason, Walter Nillson, Rose Piccola, Lew Testa, Ken Davidson and John Scott, Dolly Durkin and Frank Foster, Nirska, Little Maxie, Bobby May, Vanitiettes, Vanity Cadets.

Tried and true standards of vaudeville are responsible for much of the success experienced currently at Madison Square Garden by Harold Steinman's "Skating Vanities," a roller show concluding a cross-country tour with the current date. "Vanities" varies little from the ice extravaganzas that have appeared at the Garden, but there's enough novelty to warrant the generally good biz it's been doing on tour. A third edition is currently being readied. This is the second.

It remains for such acts as Bobby May, juggler; Ken Davidson and John Scott, badminton; Walter Nillson, unicyclist, and Gloria Nord, ballerina, to garner the major laurels in a show marked by a speedy first half and the need for greater pace in the second. Staged by Gae Foster, whose routining of the ensembles is occasionally suggestive of the simple—though excellent — routines she lays out at the Roxy theatre on Broadway, "Vanities" is colorfully costumed and has a number of crack individual skating performers. And several, also, who don't skate. Which is an anomaly in view of the show's "skating" title.

Since this is a layout where, primarily, it's a matter of performance, the latter misapplication is something that can be chalked off to convenience rather than any oversight. Performers like Davidson and Scott (badminton), in addition to Nirska, the dancing esthete, and Walter Nillson, the unicyclist, don't need skates to entertain an audience. There are enough skaters to warrant the show's title.

Like Gloria Nord, for instance. Miss Nord is a blonde beaut with a million-dollar chassis and an elf-like grace. She appears once in each of the show's two parts. Then there's Lew Testa in an exhibition of novelty and rhythm skating that's also clicko. Otto Eason is the skating prototype of Bill Robinson. Colored dancer is outstanding in the Bojangles takeoff that he does on a set of stairs. Ann Manion is a rhythmic skater who also goes over, and there's the element of comedy on skates by Little Maxie, midget featured with a group called the Draftees. It's a soldier routine, wherein the little fellow gets pushed around; it's similar to the gag pulled for years by Johnny Pulco with the Borrah Minevitch Harmonica Rascals in vaude.

In toto, it remains, strangely enough, for top honors to be gotten largely by the non-skating contingent. Namely, Nillson with his trick cycles and nifty flair for comedy. And Davidson with his clowning in the exhibition with Scott. The lone concession to skates by the latter pair is fairly humorous. There's an announcer who does a running commentary of their play-by-play. And he's on skates!

If there is any single factor that dominates the show, it's Bobby May. Longtime fave of vaude, May has donned skates for this one, and the tricks he does with those Indian clubs, etc., while in motion on the rollers, is boff all the way. He's the show's solo closer, and rightly so. No single act could follow him. After him comes an elaborate, colorful Navy finale utilizing the entire ensemble. In the first half it's another vaude standby who has to be that section's closer. And Nillson, too, is boffola.

Show opened Saturday (3) and continues until Sunday (11), excepting Friday (9), when the house goes dark. *Kahn.*

Orpheum, L. A.

Los Angeles, May 31.

Gay 90's Revue, with Quinn & La Varr; Mary Norris, Harry Smirl, Memory Lane Trio, Suzette Carzell, Blanche Lytell, Della Ray, O'Hagans (2), Tom Barrett, Corrine, Al Lyons House Orch (14); "Jamboree" (Rep).

"Gay 90's Revue" is nostalgic entertainment. In keeping with it, Al Lyons' house band is bedecked in tight-fitting clothes of past generation, complete with handlebar mustaches and iron hats.

Corrine does the mistress of ceremonies chore, introducing Q[illegible] and La Varr and their d[illegible]; M[illegible] Norris, still noodling a hot sax; [illegible] Smirl, with his educated bones and trained pooch, Tiny; Memory Lane Trio and its old songs; Suzette Carzell and her accordion; Blanche Lytell; Della Ray, Swiss bellringer; the O'Hagans, with songs, patter and terping; Tom Barrett, songs and dancing.

Pa and Ma O'Hagan, who joined revue with this date, are easy standouts. Pair spice dancing bits with lively jittering and have a good line of patter. Suzette Carzell, also joining here, is another who clicked big, playing a series of tunes from yesterray, plus a few modern touches. Della Ray's Swiss bellringing climaxed with "Jingle Jangle Jingle" and "Pistol Packin' Mama," well received. Memory Lane Trio sold medley of George M. Cohan tunes and others in first-rate style. Dances by Quinn and La Varr also registered. *Brog.*

State, N. Y.

Francisco & Dolores, Syd Chatton, Jane Kean, Harry Savoy, "Caprice Chinois," with Peter Chan, Mei Lings (2), Wong Sis (2), Kathryn Lee Chang and Kim; "Tampico" (20th), reviewed in "Variety" March 29, '44.

Another modest budgeter sans dynamic b.o. lure for the marquee, though entertaining all the way. Show is set in regulation vaude groove with Ruby Zwerling's tooters in the pit rather than on stage as has been customary.

Francisco and Dolores, mixed team, set pace with a lively perch act that gets over nicely. Man is understander, his partner doing some okay acro gyrations atop the pole. Syd Chatton next, and clicks with neat mimicry nicely tied together by a theoretical Hollywood party, which paves way for take-offs on Jack Benny, Fred Allen et al. Standout is his Bogart-Bergner bit from "Casablanca."

Betty Kean, songstress, who was in "Early To Bed," is socko in the trey. A nifty blonde with eye and ear appeal, she opens with "San Fernando," then segues into "I'll Be Seeing You" and "Those Continental Chantooseys," latter packing comedy as well as melody. Encores with boogie number, "Big Foot Pete." She goes over big.

Harry Savoy, comedy gabster, has been a feature of the Kate Smith radio program. His early material is weak, but once he gets into stride it's smooth sailing. Some of his stuff is bluish, but when caught Friday night (2) they were begging for more. Attractive unbilled redhead comes on near finish for more clowning and vocal assists.

Peter Chan, Chinese baritone with "Caprice Chinois," was showstopper this show with songs and comedy. "Caprice" revue has been abbreviated since closing at the Glass Hat, N. Y. Pruning has not lessened its entertainment value; if anything, it enhances it. Aside from Chan, revue has the Mei Lings, nifty ballroomologists; Kim, clever magician; Wong Sisters, neat steppers, and Kathryn Lee Chang, an Oriental Ethel Merman who strikes pay dirt with "You Can't Say No to a Soldier" and "Something for the Boys." Biz good at this session. *Edba.*

Earle, Philly

Bob Chester Orch (16) with Betty Bradley, David Allyn, Amazing Mr. Ballantyne, "Gay Nineties Revue" with Jeanette Dupres, Harry Kline, Billy Haines, Joyce Chandler, La Sorida, Jack Dillon, Minnie Allen, Bill McCullough, "Gay Nifties"; "Seven Days Ashore" (RKO).

A show which tries to please everybody, the jitterbugs and the a.k.'s, winds up being overlong and draggy. Combination of Bob Chester's band and the "Gay Nineties Revue" ran nearly 90 minutes when caught; it could be a rapid-moving presentation at about 50 minutes.

"Gay Nineties" portion of the bill gets a nice hand from the audience, though to most of the kid pewholders it is too much on the icky side. Standout among the a.k. contingent are Minnie Allen, comedienne-impressionist; Jeannette Dupres, hefty canary; and a barbershop harmony duo billed as the "Gay Nifties."

Also in the troupe are Harry Kline, who does a spry hunk of hoofing at 80 years; Billy Haines, an oldtime minstrel man of 76; Joyce Chandler, cornetist; La Sorida, specialty dancer, and Bill MacCullough, bell ringer. Jack Dillon, hoofer, who appeared in the old A. E. F. sequence of "This Is the Army," gets a special hand with his still spry tapology.

Bob Chester's band features Betty Bradley, a talented brunette, who scores heavily with "Do It Again" and "Amour." Also highlighted is David Allyn, a baritone in the swoon-croon metier.

Surprise act of the bill is the Amazing Mr. Ballantyne. First time the guy has appeared here, and his act is refreshing in its newness. A magician who can't do a trick, Mr. Ballantyne does a masterful job of ribbing the entire art of magic, and [illegible] a tremendous hand.

[illegible] about 75% when caught, Friday afternoon. *Shal.*

Roxy, N. Y.

Barry Wood, Mia Slavenska, Eddie Garr, Berry Bros. (3) Radio Aces (3), Shyrettos (3), Beatrice Seckler & William Archibald, Ben Yost Singers, Roxyettes, Paul Ash House Orch.; "The Eve of St. Mark" (20th), reviewed in Variety, May 17.

Imposing list of headliners is topped by a relatively unknown duo in a modern ballet routine, Beatrice Seckler & William Archibald (New Acts) put life into the layout with a colorful, dynamic routine that gives the show a lift. Hour-long presentation gives the customers full value.

Show runs the gamut from Mia Slavenska's classic ballet to the acrobatic suavities of the Berry Bros. and from the comic carols of the Radio Aces to the croontunes of Barry Wood. Straight comedy is supplied by Eddie Garr and the Shyrettos, unicyclists, formerly with Ringing circus. Lineup probably set the house back plenty. Noticeably lacking is an emcee to knit the show together. Absence of a keynoter was particularly glaring when caught, when Garr came on cold after Mia Slevenska's ballet turn.

Barry Wood, singing emcee of the Colgate-NBC "Palmolive Party" airer, could have more than filled the void. Wood does a swell job selling "There's Gonna Be a Great Day," "I'll Be Seeing You," "Love, Love, Love," latter medlied, then a sock medley of Irving Berlin tunes. Garr precedes Wood with his standard mimicries and drunk routine comedy, all solid material which had the audience howling.

Further laughs are provided by the tunes and mugging of the Radio Aces. Their takeoff on musical styles including opera, blues and a fleeting version of "The Bee," all wrapped up in a number tabbed, "What Does the Public Want," is highly amusing. Berry Bros., reduced to a duo by an opening day injury to one of the boys, are back for a quick repeat, having been at the house in March. Act is lost in an ensemble but with the line out, they're still great.

Mia Slavenska is an added starter. She gives a performance which is sound in ballet technique but the routine is devoid of popular interest and fails to hold the audience.

Shyrettos' unicycle turn provides an okay opening act. They follow opening roller skate routine by the Roxyettes with the Ben Yost singers providing the musical background. Latter group also do a dependable job backgrounding Seckler-Archibald routine and Barry Wood. *Turo.*

Hipp. Balto

Baltimore, June 3.

Woody Herman Orch (17) with Frances Wayne, Chubby Jackson, Dave Tough, Hal Sherman, Lyn Shirley; "Gangway for Tomorrow" (RKO).

Woody Herman's combo of five sax, six brass and four rhythm plus Herman's potent clarinet makes fine music and uses good arrangements with telling effect. Herman emcees the proceedings suavely, also handling vocals in solid style.

Following swingy opener and a vocal of "I'll Get By" by the maestro, band gets into the groove with "Basie's Basement," in which all chairs are given solo opportunity. Lynn Shirley is next with a brace of standard acro routines, sold well enough and paving way for Frances Wayne, band's femme vocalist. Nice appearing, well-piped gal does "Music Stopped," "I Couldn't Sleep a Wink" and "Don't Cry," all in good style.

Chubby Jackson, bass, steps down for solo of "Holiday for Springs," and a jive vocal of "Tutti Frutti," followed by jitterbug hoofing. Gets heavy response.

Medley of leader vocals include "Frenesi," "Blues in the Night" and "Amen," after which Dave Tough goes potent on the hides in "Golden Wedding."

Hal Sherman has a surefire spot via his comedy hoofery, smart gagging and general clowning. Standard knows his way around and scored solidly when caught.

Biz good. *Burm.*

Downtown, Detroit

Detroit, June 3.

Xavier Cugat Orch (21) with Choir (3), Nita Rosa, Don Rodney, Del Campo, Garcias (2), George & Gene Bernard, Kurt Rollini; "Amazing Mr. Forrest" (PRC).

Cugat, who used to winter it here at the Statler, is back with a sock show. However, he isn't catching the nod he deserves here for his slickly-arranged music and allaround merit of the acts. Biz is off.

Cugat is a pleasant m.c. and his band turns out fine music. From "Chiu-Chiu" to "Take It Easy" it went over strong with a fair-sized audience when caught. Garcias, young team, have plenty of grace in their rhumba to "Begin the Beguine" and top off with novelty when the man balances a glass of water on his head.

Bernards could do more. They wow with burlesque pantomimes of the Andrews Sisters, Mary Martin and Bing Crosby and a sock Sinatra satire, all done to records. Rollini also caught crowd's fancy, his balancing atop a free cylinder while disrobing, and rope skipping being socko. Willowy Nina Rosa scores singing "They Say Si Si" and teamed with Rodney for a spirited "Besame Mucho." Also big are Del Campo, with "Babalu," and Nico Lopez' bongo solo.

Another sound show for the newly opened Hughes house. *Pool.*

Stanley, Pitt.

Pittsburgh, June 2.

Ted Lewis Orch (16); Geraldine DuBois, Gerri Gale, 3 Reed Sis, Audrey Zimm, Snowball Whittier; "Between Two Worlds" (WB).

Year after year Ted Lewis comes back with 60 minutes of solid fun, music and friendship, and present unit is no exception. Of course, it's all Lewis. He's on every minute seeing that things don't lag. From the minute he steps out, telling the customers to "relax" in a new song by that title, Stanley stage isn't dull for a second.

Some new faces and some old in the layout. Geraldine DuBois is a cute and winning song-and-dance girl, with plenty on the ball; Reed Sisters harmonize pleasantly and effectively; Audrey Zimm is a whizz with a baton; Gerri Gale turns in a flashy toe number; a couple of unbilled colored boys smash over some broad comedy, and Snowball Whittier, the inevitable, ties things up as usual in his own spot and also with Lewis.

Good band, too, the High-Hatter has assembled. He hasn't missed a department and everybody's happy. *Cohen.*

Oriental, Chi

Chicago, June 2.

Del Courtney Orch. (12), with Dottie Dotson, Earl Randall, Buster Shaver, with Olive and George, Pansy the Horse; Phil Brito; "Hot Rhythm" (Mono).

Oriental bobs up with an interesting bill this week, headed by Del Courtney's band. Courtney, who just completed six months at the Blackhawk Cafe here, is a big Chi favorite, his band is clicking solidly at this house. Band tees off with "San Fernando Valley," and then goes into a novelty, "Ode to a Tree," a choral idea, that ends with all members holding paper trees they've torn while singing. Earl Randall, trombonist, baritones "I Love You" and "I'll Get By" well, and Dottie Dotson sings "Milkman, Keep Them Bottles Quiet" and "He Broke My Heart," and is a hit. Band contributes a lively version of the "Hawaiian War Chant," and closes the show with "Hallelujah," which features Ellis Dugan, drummer. Band has good tone and is solid.

Pansy, the Horse, opens the vaude and had this audience howling. Phil Brito registers heavily with excellent vocalizing of "Somebody Loves Me," "Long Ago and Far Away," "Come Back to Sorrento" and "Besame Mucho." He makes a neat appearance and possesses a voice that garners heavy applause.

Buster Shaver, with Olive and George, go over like a house fire. Diminutive pair's singing and dancing Shaver's dance with Olive, the miniature couples' rhumba and Mae West satire sends them off a sock hit. *Morg.*

Circle, Indpls.

Indianapolis, June 3.

Sammy Kaye Orch., with Billy Williams, Arthur Wright, Nancy Norman, Sally Stuart, Three Kaydets, Jack Durant, Bob Dupree & Charlot; "Aldrich Plays Cupid" (Par).

Sammy Kaye, never a record breaker here but always well liked by all ages, looks to do the best band show of the season in his current stanza. Band's program registers solid and Kaye's audience participation stunt, "So you want to be a star?" not only draws first rate local talent but clicks as entertainment due to his slick handling. Two extra acts, Jack Durant for comedy and Bob Dupree and Charlot for a dance flash, hold up their end of an allaround good bill nicely.

Show gets away to a fast start with the band on "Smiles" and a nifty vocal of "Long Ago and Far Away" by Arthur Wright. Sally Stuart sings "I Love You" and "Do Nothing 'Til You Hear from Me" in a relaxed and pleasing style. Billy Williams, baritone, socks bobbysockers with "San Fernando Valley" and "I'll Be Seeing You." Three Kaydets add novelty with a comedy song, "Move It Over." Nancy Norman delivers a catchy vocal of "GI Jive," followed by a saucy lyric called "I Wanna Get Married," which draws an encore. She then joins Williams in a nifty duet of "Love, Love, Love."

Durant keeps the audience in high good humor with his gags on song titles and silly recitations. Dupree and Charlot click in two stylish acrobatic dance routines.

Biz good when caught. *Corb.*

New Acts

WHITEY ROBERTS
Juggling, Comedy
17 Mins.
Glass Hat, N. Y.

Whitey Roberts looks like a strong comedy-juggling bet for nitery and vaude dates. Trimmed of some of his inane and needless patter, however, he would rate even higher. He's been around for years but it's his debut in the "Variety" New Act files.

Comic flashes a dandy terp-ropeskipping routine which cleans up. His plate-juggling is effective, also, though he carries this part of his routine on too long. He breaks so many plates, all the while making a noise like seal (the sound effect is irksome) that he virtually invites audience indifference at this stage of the proceedings.

For a climaxer Roberts brings an amateur on the floor to serve as a partner in the plate-throwing business. Awkwardness of the latter in throwing the plates rings up big laugh score.

Pared to essentials, Roberts is first-rate vaude-nitery material. *Mori.*

BEATRICE SECKLER & WILLIAM ARCHIBALD
Modern Ballet Routine
8 Mins.
Roxy, N. Y.

Duo exhibits rare sense of timing and posturing in modern ballet routine with a Latin-American flavor. Archibald in particular shapes up as a real discovery in the modern terp field. He is remarkably light on his feet and effectively uses his arms and hands. Gal is no slouch either though somewhat overshadowed by her partner's forceful interpretation.

Turn is enhanced by colorful scenery backing and an ensemble that knows how to give support without intruding on the fluidity of the soloist's movement. The audience, which at this house usually falls more easily into the shorthair groove, were knocked off balance by the beauty and ability exhibited; another indication of the easy acceptability of modern ballet since its first Broadway click in "Oklahoma." *Turo.*

BETTY REILLY
Songs
8 Mins.
La Conga, N. Y.

A tall, attractive blonde, with color accentuated by plain black gown, new addition to La Conga show, adds the flavor of a novelty — an Irish colleen singing and swinging Spanish songs. Voice is a full, clear soprano, of good color and plenty volume, while lingo sounds smooth and authentic.

Accompanying self nicely on the guitar, singer does three numbers, a Spanish sentimental ballad done straight, an Irish air sung in swing rhythm, and a Mexican jive tune alternately sung in Spanish and English. Idea of a tall Nordic-looking dame swinging Latin tunes seems a little incongruous to nightclub patrons at first, but the act goes over, singer adding personality to her work, for a nice closing hand.

THE GAYNES
Dancing
8 Mins.
Glass Hat, N. Y.

Mixed terp team fared well opening night with their conventional ballroomology. While flashing no unusual routines, they deliver in acceptable style and establish themselves as an adequate cafe turn. Need for a flashy novelty climaxer is indicated for more important bookings.

They wind up with a series of dances of various nationalities, including Irish, Latin and Chinese interpretations, among others. *Mori.*

DOROTHY SHAY
Songs
10 Mins.
Glass Hat, N. Y.

Miss Shay, radio songstress, does not register strongly on a nitery floor. She garnered mild returns with such tunes as "My Man" and "GI Jive" here, and would require considerable vocal styling to qualify. Her bit about hill-billy inter-family marriage is ill-advised, since it is weak in humor and bluish besides. *Mori.*

JED HARRIS TO PRODUCE LINCOLN SKIT IN CAFE

Jed Harris will produce Earl Robinson's cantata, "Abraham Lincoln," at Cafe Society Downtown Sunday night, June 18, with Burl Ives, Josh White and a chorus. This will be Harris' first nightclub production.

Cantata was done on the air by Norman Corwin, but this is the first time on stage or club floor.

Viola Roessler, one of the Roxyettes line at the Roxy theatre, N.Y., resigned to become secretary to Connee Boswell.

Variety Bills

WEEK OF JUNE 8

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (8)
Phil Spitalny Orc
State (8)
Jim Wong Tr
Bob Howard
Lee Davis
Mary Raye & Naldi
Minevitch's Ras
WASHINGTON
Capitol (8)
Virginia Austin
Coley Worth
Lindsay's L Ladies

Paramount

NEW YORK CITY
Paramount (7)
Chas. Spivak Bd
Wesson Bros
Tip, Tap & Toe
CHICAGO
Chicago (7)
Harry Richman
Dave Apollon Co
Son & Sonny
DETROIT
Michigan (7)
Gay Nightie's Rev
MIAMI
Olympia (7)
Mack & Desmond
Fred Sritt
Deane Carroll
Boots & Saddles
Moro & Yaconelli
TOLEDO
Paramount (7)
Ted Lewis Bd

RKO

BOSTON
Boston (8)
Billy Rose's Rev
(1)
Tars & Spare
CINCINNATI
Albee (8)
Xavier Cugat Orc
George & G Bernard
The Garcias
Kurt Rollini
(1)
Henry Busse Orc
Johnny Johnstone
Terry & Ralph Rio
Margo
Coco Steve & Eddie
CLEVELAND
Palace (8)
Guy Lombardo Orc
Jean Jack & Judy
Ollie O'Toole
Mage & Karr
(1)
Gay Nighties
COLUMBUS
Palace (13-15)
Ted Lewis Orc
(6-8)
Guy Lombardo Orc
Jean, Jack & Judy
Ollie O'Toole
Mage & Karr

Southern

ALABAMA
Mobile
Lyric (8-12)
Meet the Girls
Dothan
Martin (4)
D'Artega & Bd
State (8)
Stork Club Scandals
Wilmington
Carolina (9-10)
Victory Rev
Winston-Salem
State (8)

BALTIMORE
Hippodrome (8)
3 Little Sis
Boyd Heathen
The Pitchmen
Cordyn & Sawyer
Manuel Viera
State (8-10)
Val Ray & Ann
Jo & Joey Mack
Lavere & Handman
The Talaveras
CAMDEN
Towers (9-11)
Healy & Mack
Ginger Dulo
Bobby Carr Co
Al Norman
Kidoodlers
HARRISBURGH
State (12-14)
Count Basie Orc
HARTFORD
State (9-11)
Count Basie Orc
Harold Nicholas
Shorty Davis
Thelma Carpenter
Paterson & Jackson
INDIANAPOLIS
Circle (8)
Woody Herman Or
Lyn Shirley
Hal Sherman
PHILADELPHIA
Carman (8)
O'Neil Sis
Lew Fitzgibbon
Dana & Kaplan
Rigoletto Bros
Aimee Sis
PROVIDENCE
Metropolitan (9-11)
Frankie Carle
Trip & Fall
Byrnes Sis
Ray Martell
SPRINGFIELD
Court Sq. (8-11)
Toni Barry
Juggling Jewels
Five & Merrill
3 Jacks
Rio & Rita
WASHINGTON
Howard (8)
Andy Kirk Orc
Musical Madcaps
Billy Mitchell
Carl & Harriet
WOONSOCKET
New Park (11)
Beverly Page
Eddie Howard
Parker Bros
(Two to fill)
WORCESTER
Plymouth (5-7)
Count Basie Orc
Shorts Davis
Paterson & Jackson
Harold Nicholas

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
John Kirby Bd
John Kirby Orc
Guy Granada
The Freshmen Trio
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burne
Bill Kelsey
Gay 90's Quartette
Blue Angel
Eddie Mayehoff
Robert Crum
Rose Murphy
Revuers
Herman Chittison 3
Evelyn Knight
Stuart Ross
Cafe Society (Uptown)
Hazel Scott
Jimmy Savo
Mildred Bailey
G'wich Village Inn
Marva Louis
Bob Howard
Ryan Twins
Fred Koval
The Harlequin
Dale Belmont
Pasha
Fanchon
Jay Howard
Margo
Ramon's Orc
Irving Conn 3
Hotel Astor
Harry James Orc
Hotel Belmont Plaza (Glass Hat)
Lee Mortimer
Beddy Bugbee
Whitey Roberts
The Gaynes
Dorothy Shay
Glamour Girls
Hotel Commodore
Boyd Raeburn
Hotel Dixie
Al Trace Orc
Tony Arden

BOOKING THE NATION'S LEADING INDEPENDENT
VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

FLORIDA
Tallahassee
State (6)
Spirit of Youth
Marianna
Ritz (6)
Meet the Girls
Panama City
Ritz (7)
Meet the Girls
NORTH CAROLINA
Concord
Cabarrus (10)
Renfro Valley Show
Charlotte
Broadway (9-10)
Stork Club Scandals
Greensboro
National (8)
C Berni Vici Rev
Salisbury
Renfro Valley Show
SOUTH CAROLINA
Columbia
Carolina (7)
Victory Rev
Charleston
Victory (5-6)
Victory Rev
Orangeburg
Carolina (8)
Victory Rev
Spartanburg
State (5-6)
B'way Bravities
VIRGINIA
Newport News
James (5-7)
C Berni Vici Rev
Roanoke
Roanoke (7)
Stork Club Scandals

Warner

NEW YORK CITY
Strand (9)
Cab Calloway & Orc
(2)
Cab Calloway & Orc
ELMIRA
Keeney (5-7)
Tommy Tucker Orc
Stubby Kaye
Wallace Puppets
PHILADELPHIA
Earle (9)
E Madriguera Orc
Bea Wain
Bert Wheeler Co
(2)
Bob Chester Orc
Ballantine
Linda Moody
Gay 90's Revue
PITTSBURGH
Stanley (9)
G White's Scandals
(2)
Ted Lewis Orc
UTICA
Stanley (9)
Louis Prima Orc
WASHINGTON
Earle (9)
Carol King
Roxyettes
Chris Cross
Gaynor & Ross
(2)
Roxyettes
Rufe Davis
Curtis Bay C G Bd
Eileen Ritter

Independent

NEW YORK CITY
Music Hall (8)
Don Cossack Co
Serge Jaroff
Carlton Emmy
Marie Grimaldi
Geo Young
(7)
Barry Wood
Eddie Garr
Berry Bros
Radio Aces
Mia Slavenska
Crotona (6)
Jans & Lawlor
The Melodears
Bohn & Bohn
Jack Edwards
Whitey Carson
Dana & Kaplan
Perry Stone Rev
LONG ISLAND
Jamaica (5-7)
3 Jacks
Jo & Joey Mack
Allen Bros & Loi
Monty Wolf
Burton & Janet
(8)
Bohn & Bohn
Jack Edwards
Daniels & Daye
(8-11)
Syd Chatton
George Ross
Morey & Eaton
Galli Sis
3 Wilsons
Lynbrook (10-11)
Jack Edwards
Whitey Carson
Jans & Lawlor
(Two to fill)
AKRON
Palace (9-12)
Sammy Kaye Orc
Jack Durant
Charlo & Dupree
ATLANTIC CITY
Steel Pier (10-11)
Lewis & Van
Pat & Sylvia
Al Gordon's Dogs
Ray English
3 Ross Sis

Teddy Wilson Orc
Cafe Society (Downtown)
Bonds & Cook
Wilma Gray
Josh White
Eddie Heywood Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Eddie Steele
Garland Wilson
Club 18
Roy Sedley
Vince Curran
Jerry Blanchard
Ann Paige
Eddie Lord
Marsha Kent
Gordon Andrews O
Frankie Froeba Orc
Club 51
Frankie Hyers
Pat Harrington
Jack Sharkey
"Prof" Adducie
Ben Tracey
Hilda Taylor
Peggy O'Neill
Marie McCall
Dequincey & Givene
Hotel Edison
Harold Stern Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Lani McIntire Orc
Momi Kai
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Dean Hudson
Hotel McAlpin
Gladys Tell
Ernest Hamory
Eric Correa Orc
Hotel New Yorker
Tony Pastor Orc
Mary Jane Yeo
Mary Jane Lawson
Peggy Whight
Bob Ballard
Arnold Shoda
Hotel Park Central
Louis Prima Orc
G & G Bernard
Hotel Pennsylvania
Glen Gray
Hotel Pierre
Myrus
Eddie Garr
Winters & Angeline

WANTED
Standard Acts for Next Season
Communicate
EDDIE SMITH AGENCY
Paramount Building, New York

Anita Chandler
Ben Tracy
Benny Martini Orc
Club 1-2-3
Roger Stearns
Copacabana
Joe E. Lewis
F & E Barry
Maureen Cannon
Althea Elder
Carol King
Don Dennis
Estellita
Joel Herron Orc
Frank Marti Orc
Coq Rouge
Dick Wilson Orch
B Bizony Ensemble
Diamond Horseshoe
Bob Hall
La Pierre
Frank Ross
Herman Hyde & Co
Hazel Mangean 4
Marcia Dale
Cecil Lewin
Gloria LeRoy
Billy Banks
Four Rose Buds
Bill Quentmeyer
Mitchell Brother
Michael Edwards
Milt Herth 3
Vincent Travers Orc
Stanley Melba Orc
Hotel Plaza
Hildegarde
Leo Kahn
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Walter Perner Orc
Johnny Cook Orc
Hotel Savoy Plaza
Clemente Orc
Narita
Joseph Marvin Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
De Angelo & Vanya
Ray Terrell
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Morton Downey
G Hamilton Orc
Mischa Borr Orc
Hurricane
Mickey Alpert Orc
Bobby Baxter
Harpers & Dale
Hur Honeychiles
Chuck & Chuckles
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier

Moya Gifford
Roberto & Alda
John Rockwood
Renee
Rosita
Margaret Gray
Virginia Fait
Carter & Ross
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Chela Campos
B Reilly
Harris, Claire & S
Servando Diaz 3
Machito Rhumba Bd
La Martinique
Buddy Lester
Rose Marie
Barbara Blaine
Kenneth Buffett
Dean Martin
Maxl Bergere Orc
Socasses Orc
Latin Quarter
Benny Fields
Mazzone & Abbott
Doc Marcus
Sylvia & Christian
Adele Parish
Gaudsmith Bros
H Williams 3
Don McGrane Orch
Teddy Martin
Camay
La Vie Parisienne
Natalie Bodanya
Ray Bourbon
Leon & Eddie's
Wendy Bishop
Eddie Davis
Sherry Britton
Cordova Trio
De Maye & Moore
Joan Summer
Johnny Thompson
Lou Martin Orc
Monte Carlo
Dick Gasparre Orc
Elayne Hume
Ralph Rotgers Bd
Nina Orla
Old Roumanian
Ralph Fielder
Harriet
Vera Niva
Murray White
Sadie Banks
Joe LaPorte Orc
Paris Qui Chante
Irene Hilda
Bob Maurice
June Hawkins
Leo Pleskow
Erie Asken
Myrette Poncells
Queen Mary
Naya Grecia
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Clark's Hawaiians
Rollina 3
Harold Green
Harry Reser 4
Novelaries
Sig Schatz Orc
Ruban Bleu
Imogene Coca
Billie Holiday
La Villa
Cedric Wallace Trio
Irwin Corey
Sammy's Bowery Gay 90's
Marty Reide
Jack Sheehan
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
R Barragans Orc
Victory Boys
Lysa
Tony's Trouville
Cy Walter
Muriel Burton
Ubangi Club
Viola Jefferson
Hot Cha Drew
Versailles
Robert Field
Florence Lessing
Betty Jane Smith
Jeri Sullavan
Ray Sinatra Orc
Machito Bd
Village Barn
Zev Carver
Dick Thomas
Red River Dave
Estelle Loring
Tiny Clark
Gerri Gale
Pop Brownlee's H
Village Vanguard
Patricia Ford
Ginger Dulo
Clarence Profit 3
Wivel
Bob Lee
Graham Sis
Tommy Hayden
Bob Parker
Gertrude Hild
The Pavelle
Harry Horton Orc
Zanzibar
Mills Bros
Marva Louis
Berry Bros
Tina Dixon
Bill Bailey
LeRoy Watts
Irv Carroll
Peewee Marquette

D-Day

Continued from page 1

indies, Government-operated DX'ers and news agencies been so closely linked to convert the nation's transmitters into news dispensers almost exclusively with little, if any, attention being paid to program skeds, sponsor obligations or entertainment features. Move of disregarding sponsors and commercial commitments, of course, was done with complete agreement on part of latter through arrangements completed weeks ago.

Four of New York's most powerful and popular stations cancelled all commercial programs Tuesday as D-day communiques kept pouring in from the news services, BBC, OWI and network correspondents. They were WEAF (NBC) and three indies, WHN, WMCA and WNEW. These stations carried running invasion stories all day. Other N. Y. outlets adhered to advance skeds with interruptions as warranted.

Sobered somewhat by the disastrous confusion occasioned by Saturday's fiasco, the networks took great pains during the first flashes and bulletins to emphasize that the only sources on which invasion reports were based were from Nazi spokesmen.

Coincident with the launching of the big push into western Europe came the most drastic transformation of the broadcasting industry since it was founded. For the next few days, at least, sponsors, agency reps and even lordly v. p.'s will be relegated to comparatively minor positions around network headquarters. During the crucial invasion period the top guys around the webs will be newsroom editors with all programming being subject to their decisions on cancellations, interruptions, etc.

For months the webs' overseas bureaus have been prepping special materials to tie in with actual happenings there and it's expected many heretofore valuable commercial segments will go by the boards. This to allow the nets to be on the air from overseas with "sustainers" or "breathers" so as to be in a position to break in at once with on-the-scene official flashes and bulletins.

Although most U. S. webs felt their way cautiously during the first few hours when Nazi broadcasts were their only source of information it was learned the BBC was alerted by cable to be in readiness for "actualities" soon after the first German Transocean flash was intercepted here at 12:35 a.m. (Tuesday).

Indies Look To BBC

The bulk of the country's indies, it's expected, will depend in a large part on BBC for their invasion coverage. Network affiliates, of course, started piping in their correspondents overseas and, through the pooling system worked out with the War Dept. and OWI, spokesmen for the various nets are being carried by all the webs hooked up in the pool.

Between 3 and 4 a.m. Tuesday eyewitness accounts from web war correspondents started to reach domestic outlets via shortwave for rebroadcast. The conquest of Rome as well as action in the Pacific was, of course, forgotten as millions throughout the nation, thrilled at the long awaited news, flocked to loudspeakers seeking any and all info available on the gigantic undertaking.

Official announcement that the invasion was under way strengthened the often expressed belief in many quarters that the phony AP flash Saturday afternoon (3) which created widespread confusion from coast to coast was not merely a blunder, as officially explained by the wire service. Experienced news men found it hard to believe the false message from London was based on merely keyboard practicing by a girl in the AP offices there.

Others sought to put added significance, in the face of events which followed, into President Roosevelt's fireside chat, carried by all networks, Monday night at 8:30. In hailing the fall of Rome, FDR warned of the hard and bloody struggles ahead, but, in the opinion of most newsmen covering the chat, he gave no actual tip that the big push was getting under way even while he was speaking.

D-Day Prayers Aired

In accordance with pre-arranged plans, many broadcasters throughout the land brought clergymen and church choirs to their mikes for prayer and religious music interludes. Many offices and business establishments closed for the day, not to provide holidays for their employees, but to allow those with loved ones in the European battle zones to visit places of worship or pray at home. Special religious services were held all over the land in churches and temples of all denominations.

Although not widespread, some places of amusement closed to emphasize the solemnity and seriousness of the great struggle. The race track at Delaware Park, Stanton, Del., cancelled Tuesday's card (6) as did Aqueduct, N. Y. The night ball game at Brooklyn also was cancelled. Theatres in the New York area operated as usual with nearly all hooked up with radio stations to interrupt the shows with important invasion bulletins.

Reaction to the news among people of all classes was marked by a sense of relief that the waiting period has ended, but men and women everywhere reflected the serious nature of the task ahead. In this connection, it was to be noted that broadcasters, during the early stages of the world-shattering story, were more intent on getting the news to the public than in filing claims of scoops, first-on-the-air, exclusive stuff, etc. That will probably come later when the publicity mills get rolling, despite the fact that the average listener cares a lot less about who "scored the beat" than in being told how the battles are progressing and whether casualties are light or heavy.

Ear in Radios

Continued from page 1

their offices before noon were at their desks by 9-10 a.m. today.

At noon today all studios interrupted their schedules for prayers, with the city of Los Angeles proper doing the same a half-hour later by the mayor's orders.

Picture houses slumped at box-office as did legits, although latter's morning sales gave no indication of decline in business and there were few turnbacks.

The L. A. Times appeared this morning in two sections of eight pages each without a single ad in either section. A p. 1 box apologized to advertisers, explaining that the paper's first duty was to its readers.

N. Y. Dailies Cut Ads

Several N. Y. dailies sliced their advertising today (Wed.) to make room for increased invasion news. News and Mirror dropped all ads. Herald Trib dropped all display ads, keeping only classified and financial. Journal-American dittoed on display, retaining amusement and classified.

Post, Sun and World-Tele plan to publish regular advertising as usual, with no omissions.

'News' Gimmicks

Continued from page 1

holding over pix instead in the thought that business is going to be bad anyway, at least for a spell. Executives of Paramount, Loew, RKO and 20th-Fox chains say they have no intention of altering change-days or arbitrarily holding shows due to the invasion.

Point Killer, Eh?

Hollywood, June 6.

Other day a radio producer and writer of one of the top comedy shows were discussing script for the stanza. Producer suggested writer leave out some lines to be filled in by news of invasion, if necessary.

The writer answered, "Suppose it comes in the middle of a gag? What'll we do then?"

In N. Y. the Roxy announced the fall of Rome from the stage Monday (5) and yesterday (Tues.) was ready with a short film strip prepared by Lowell Thomas for flashing on the screen just ahead of the playing of the "Star Spangled Banner," in which Thomas, Fox Movietone commentator, pleads for prayer on the invasion. Irving Lesser, managing director, said audience reaction would be studied to determine whether it should be retained for every show.

At the Paramount, Robert M. Weitman, managing director, is prepared to keep his audiences informed through typing of news flashes on mats for projection on the screen immediately after received. Warners' N. Y. Strand will announce invasion news during every stageshow, while circuit's other house, the Hollywood, has connected a radio to a loudspeaker in the lobby. A similar radio hookup has been arranged at the Strand by Zeb Epstin, who runs both Warner N. Y. houses. The Broadway Capitol, managed by Herman Landwehr, set up pre-invasion plans to announce more important bulletins when it finally arrived. Other Broadway theatres plan the same, in addition to circuits operating nabes. However, the Music Hall, N. Y., will not interrupt any of its shows or utilize the lobby for announcement of bulletins, Guy S. Eyssell, managing director, stated yesterday (Tues.).

Probably the first theatre in the entire country to flash news of the invasion was the little Rialto, N. Y. Remaining open until 4 a. m. yesterday morning, Willie Kurtz, managing head of the house, placed news of the invasion on loudspeakers, which also carried it to the lobby and street shortly after it had been flashed from Washington.

Wall St.'s Perk-Up a Fooler

Wall Street fooled those who had qualms about stock market reacting downwards on D-day by staging a vigorous rally in yesterday's (Tues.) session. Volume rose to near 1,800,000, with some film issues, motor shares and peace stocks going higher. Motors hit new highs for year presumably based on peace possibilities.

Newsreel theatres did not expect first Invasion newsreel special until today (Wednesday), then most of it to be advance material. Pre-invasion drills in England were shown a couple of weeks ago.

Picture Cos. in N. Y. Shutter for D-Day

Virtually all of the major film company home offices in N. Y. closed early yesterday (Tues.) to commemorate the start of the Invasion of Europe.

Understood that personnel was released earlier because many planned to attend prayer meetings for the servicemen overseas.

Metro's "Prayer" Trailer

Metro yesterday (6) airexpressed from the Coast to all Loew houses throughout the country a 190-foot trailer titled "A Prayer," timed with the invasion.

An unbilled male voice reads the prayer, and the subject winds up with a large choir singing a hymn.

Legit

Broadway's showmen decided that legit theatres should give regular performances Tuesday evening, since it has been conceded that the stage is a vital force in civilian morale.

At the suggestion of William A. Brady, dean of managers, President Roosevelt's prayer for the Allies in the invasion, which was broadcast at 10 p.m., was also read from the legit stages. Copies of the President's words were obtained in advance and distributed to the managements by the League of New York Theatres.

'43-44 FLOPS TOP '42-43

'Variety' Boxscore Winners

	SR.	R.	W.	O.	Pct.
'23-'24—**CRAIG** (Mail)	78	53	19	6	.677
'24-'25—**POLLOCK** (Brooklyn Eagle)	97	73	24	0	.753
'25-'26—**GABRIEL** (Sun)	109	90	18	1	.826
'26-'27—**GABRIEL** (Sun)	105	90	15	0	.857
'27-'28—**ATKINSON** (Times)	94	81	12	1	.862
'28-'29—**LITTLE** (Post)	89	72	16	1	.809
'29-'30—**BROWN** (Post)	88	79	9	0	.898
'30-'31—**BROWN** (Post)	104	85	18	1	.817
'31-'32—**GABRIEL** (American)	109	100	8	1	.917
'32-'33—**GABRIEL** (American)	103	89	13	1	.864
'33-'34—**BROWN** (Post)	98	89	8	1	.908
'34-'35—**BROWN** (Post)	90	77	12	1	.855
'35-'36—**GABRIEL** (American)	90	82	8	0	.920
'36-'37—**COLEMAN** (Mirror)	82	75	5	2	.914
'37-'38—**BROWN** (Post)	62	58	4	0	.935
'38-'39—**ANDERSON** (Journal-American)	73	62	11	0	.849
'39-'40—**LOCKRIDGE** (Sun)	73	65	8	0	.890
'40-'41—**WATTS** (Herald Tribune)	60	57	3	0	.950
'41-'42—**KRONENBERGER** (PM)	65	60	6	0	.923
'42-'43—**LOCKRIDGE** (Sun)	32	29	3	0	.906
'43-'44—**NICHOLS** (Times)	69	63	6	0	.913

Eye 2d Legit House for D. C.

Washington, June 6.

Munsey Realty Co., affiliated with the Munsey Trust Co., is looking around for a site to house a second legitimate theatre in Washington. Company holds the deeds of trust on the National theatre, the town's only legiter.

Approached were the Loew interests, with a sounding out on how they would consider a bid for Loew's Columbia on F. street. This was formerly a legitimate spot before it was acquired by the chain. Now used as a slough house, it turns in profits of $150,000 to $200,000 annually, is one of the most profitable links in the circuit. Unlikely that any bid would be considered.

With indications that Washington will retain much of the war population through Federal expansion, belief here is that the Shuberts or Marcus Heiman are casting about for a new house. Washington could support two, on its present 1,200,000 population, within the city's theatrical area.

When the news reached Baltimore it prompted the announcement that certain interests are allied to fight the United Booking Offices. It was [illegible] cured in Cleveland and Baltimore, that the Erlanger, Philadelphia, would be affiliated with the new circuit. Lessee Hicks of the Maryland theatre, Baltimore, is said to be one of the prime movers in the new legitimate chain.

Borde, Delmar Form Producing Partnership; Star Martha Raye in 1st

Al Borde, Chicago talent agent, and Harry Delmar, stager of Dave Wolper's (in association with Borde) click musical, "Follow The Girls," have formed producing partnership for a new musical, "Holiday For Girls," due for Chicago prior to New York.

Martha Raye has been signed as one of stars. Production will not be completed until Miss Raye (Mrs. Nick Condos) gives birth shortly. Condos will also be in the show.

In addition to being co-producer, Delmar will also stage.

Shuberts to Revive 'Passing Show' Series

Shuberts are dusting off "Passing Show" title, which has been camphored for many seasons, for a new revue series which probably won't materialize until next season. This, in addition to "Hit the Sky," new musical by Don Ettlinger, Arthur Laurents, Jules Bricken and Herbert Baker, acquired last week.

Lee Shubert is due to leave for the Coast latter part of the month to raid the filmeries for casts.

Nichols

Continued from page 1

ting for Brooks Atkinson, who is in China for the paper. Last year's winner was Richard Lockridge of the Sun, who is now in the Navy. John Anderson of the Journal-American, well up in the running last season, died last summer.

Burns Mantle, who retired as critic for the News, was replaced by John Chapman who is tied for third in boxscore, with a rating of .815, calling them right 53 times out of 65 tries. He also is debited with two "no-opinions."

More No Opinions

Curious development is that the play reviewers generally failed to express positive opinions to a greater degree than almost any time since "Variety" started keeping tabs on the critics, boxscore's objective being to induce the aisle-sitters to definitely say what they think of the new shows. Only other critic in addition to Nichols who is credited with saying yes or no without strings is Robert Coleman of the Mirror. Total number of "no-opinions" is 16, whereas last year there were only eight, six of which were charged against one reviewer.

Ward Morehouse of the Sun, who conducted his theatre column in addition to first nighting had the same percentage as Chapman though he covered fewer shows. Close behind are Coleman and Howard Barnes, Herald Tribune, their percentages [illegible] Latter, who is [illegible] for Richard Watts, Jr., is also on a dual assignment, continuing to review pictures, he being head man in that department for the Trib.

Burton Rascoe, who joined the World Telegram when John Mason Brown entered the Navy, is last with a percentage of .656. He covered 64 shows, being wrong 21 times and failing to make up his mind once. Despite his propensity to be almost violently partisan, Rascoe has injected color into the critical field. When he likes a show he'll write it that way for two or three articles, whether the play is a flop or not, and despite all the other critics being out of step with him. Rascoe steamed up some actors by telling 'em what he thinks about their histrionic ability. He has amused, if not interested producers, and there have been some curious instances when he praised plays to which fellow reviewers gave thumbs down. That inspired one showman to say that when Rascoe likes a show, it is "the kiss of death." Last season his boxscore percentage was a bit higher.

The "Variety" staff did fairly well, .900. Only Nichols was higher. All of the 70 new attractions were covered by this paper, the muggs being right on 63 and out on a limb seven times, but they didn't duck saying okay or nuts.

Shull Freed on Rum Rap

Leo Shull, presiding "genius" of Genius, Inc., received a suspended sentence on charge of selling liquor without a permit at a Genius headquarters party two weeks ago. Hearing was held in Jefferson Market Court, N. Y., Wednesday (31).

Beverley Flournay, arrested with Shull on same rap, was also given suspended sentence.

20 MONEY SHOWS OUT OF 70 PROD.

By JACK PULASKI

There was a material increase in the amount of new productions during the season of 1943-44, though the success percentage of .286 was expectedly under that of last season's all-time high of .382.

The number of attractions which landed in the money during the season just ended (May 31), is about average or, perhaps, a bit better than that. Total number of new shows was 70, of which 20 were rated profitable.

The season's plays and musicals faced the first-nighters with the odds against success of two to seven. Generally, out of every seven presentations, five flopped.

Up to but not including June 1 there were 14 hits and six moderate successes during the season, compared to 21 money shows for the season of 1942-43, when the number of shows produced was 55, smallest total in modern stage history. Number of musicals among the successes is somewhat over average, there being eight, while there were 12 straight plays which got across.

So far as a majority of critics were concerned, they didn't care enough about any one of the dozen plays to brevet it, although the Pulitzer committee patted the reviewers on the back for not making an award, then conceded a prize of $500 to "Oklahoma," which was produced last season, after the Pulitzer deadline for the 1942-43 season.

"Oklahoma"

"Oklahoma" could very well have gotten the nod from the critics, and so could "Winged Victory," epic of the Army Air Forces. Same goes for "Searching Wind," the final hit drama of the season, but two critics refused to hand in a ballot and the so-called simple majority rule of the critics was stymied.

Critics Panned

Critics were panned for taking a "see all, knows all" stance, and those who did make up their minds thought those who didn't had snarled up the whole idea. Curiously, during the fall some of the shows that the reviewers didn't like did business, that is, for a while anyway. Press agents began to shout "everything goes this season." Within a few weeks [illegible] "boom" plays became clear and attendance bogged down, proving that the majority opinion among first-nighters was accurate. There was an idea that "Two Mrs. Carrolls" was an exception. Not true. Six of the nine opinions favored the play.

Among this season's hit productions eight of the 20 successes are likely to hold into next season, regardless of the business slump that became violent last week. Noticed that some of the holdover standouts of last summer will continue into fall. That certainly goes for "Life With Father" and, of course, "Okla-

(Continued on page 44)

EX-AIDE MUST GIVE UP COHAN MANUSCRIPTS

Suit to recover original manuscripts and the autobiographical "Yankee Doodle Dandy" script written by George M. Cohan was discontinued last week by N. Y. Surrogate James A. Foley.

Suit was brought by Dennis F. O'Brien, executor of Cohan's estate, after he had learned the existence of the articles, which were being offered for sale by Herman Ackman, the author's former secretary. Stipulation provides that Ackman return seven hand-written manuscripts to the estate. Scripts involved are "Yankee Doodle Dandy," "Confidential Service," "Pigeons and People," "Radio Reviews," "Dear Old Darling," "The Return of the Vagabond" and a condensed version of "The Song and Dance Man."

The estate in return relinquished all claims to two photographs, two letters, a telegram and a printed copy of "Broadway Jones," now in Ackman's possession. Ackman asserts that he has a claim against the estate for services rendered the decedent.

Managers' League Urges 8-9 Weeks Of Preparation for Legit Production

League of New York Theatres has advised managers that eight to nine weeks should be allowed for production because of the difficulty in obtaining delivery of materials required for scenery and props. The advice followed a meeting last week at the League offices, when scene designers, scenery building contractors and those who paint settings explained the time element. Indicated that if producers give the scenic group the number of weeks indicated, overtime in the shops will be practically eliminated.

Explained that the average time required to design settings is three weeks, contractors who make scenery requiring 25 working days, or five weeks, for a straight play, while 30 working days or six weeks are needed for musicals. Scenic union proposed new regulations which would have upped production costs sometime ago, but no agreement was reached.

EQUITY NIXES BEATON BID FOR '8:40' WAGES

Los Angeles, June 6.

Equity arbitrators turned down a claim by Betsy Beaton, comedienne, for $750 salary against Felix Young Productions, which staged the "8:40 Revue" at the Mayan theatre.

Actress walked out on the show prior to its opening after an argument in which she claimed that material had been taken away from her and turned over to Binnie Barnes.

B'way Legit Biz Hits the Skids

Broadway, also the road, hit the skids last week—and how! The weather was unseasonably warm, and there was an out-of-town exodus over Memorial Day that lasted until the middle of the week, while the number of visitors was far under normal. It is possible that there are too many shows in town for this period of the year. Unless grosses recover pronto there will be a flock of closings.

Some shows gave an extra matinee because of the holiday, but the week's takings slumped anyway. Managers guessed wrong in switching midweek afternoon performances to one on the holiday. There were 19 matinees on that date, and while some sold out only two were reported having standees. Good weather was a factor in the offish going.

Indications now are that Broadway is likely to have spotty business this summer. Much depends on how many people come to the metropolis, and that is partially, if not importantly, based on many warplant workers holding their jobs. Instance is the wholesale dismissal at the Brewster airplane plant in Long Island City, many who were getting goodly wages spending freely in recreation.

[illegible] official admonishment to the citizenry not to take vacations that would take them very far from home; that otherwise they may be stranded. Message was broadcast on a national hookup by Mayor LaGuardia of New York at the request of the Army.

Hurok Adds Legit Unit; Goode in Charge

Sol Hurok, concert and ballet impresario, has added a theatrical department to his various enterprises and it will be headed by Gerald Goode, his press agent. First project will be a production of Johann Strauss' operetta, "The Gypsy Baron," for which Hurok left for the Coast Monday (5) to cast and arrange for a Hollywoodite to direct.

A new Katherine Dunham revue is being set for winter openings with Ludwig Bemelmans working on script material. A comedian is being set for the show.

Negro dancer continues in her "Tropical Revue" for the remainder of the year and then goes to the Coast for a role in the Arthur Schwartz musical, "Mississippi Belle," for Warner Bros., followed by a dramatic role for United Artists.

Hull 'Returns' to B'way

Hollywood, June 6.

Henry Hull, currently working in the Warners' film, "Objective, Burma," shoves off for Broadway when the picture is finished to star in "Many Happy Returns."

Stage piece was written with Hull in mind by Clare Kummer.

Forrest Actors Lodge Disbands, $2,000 Each To Surviving Members

The Edwin Forrest Lodge of the Actors Order of Friendship, one of the oldest organizations of legit actors, has been disbanded, the only asset being the property at 139 West 47th street, N. Y., which has been sold. The proceeds are being divided among the surviving members. Around $22,000 was realized from the sale, which was divided among 11 oldtimers, all being 80 years of age or more. Transaction was made through Malcolm M. Slaughter, who took a minimum commission, so that each survivor received around $2,000.

Lodge building is situated on a Broadway block that has deteriorated. For years the defunct Green Room club was quartered there, but the Friendship club retained the top floor, and a few members will remain until title to the property formally passes. Lodge has no connection with the Edwin Forrest home for legit actors in Philadelphia.

27 SUMMER STOCKS LISTED WITH EQUITY

Although a larger number of summer stocks and operetta projects are rcorted, Equity's total is 27, as of early this week, but not counted are three neighborhood pop-priced legit theatres operating in New York.

Six summer ventures filed with and posted bond with Equity during the past 10 days. They are:

Toledo, Civic Guild; Paul Spor, director. (That stand will also have an operetta season at Walbridge Park.)

Newport, R. I., Casino theatre; Sara Stamm, director.

Nuengola, Pa.; Royal Stout, director.

Stamford, Conn., Strand, previously listed, has now also posted a salary guarantee with Equity.

Bayonne, N. J., Victory theatre, Phillip Steinberg, director.

Shorewood, Wisc., Port Players; Morton DaCosta, director.

Providence, Playhouse, Modern Amusement Corp.

'Okla.' on Sked Cues Pitt Subscription Rush

Pittsburgh, June 6.

Early season applications for American Theatre Society-Theatre Guild subscriptions at Nixon for next season are biggest in years, and everybody attributes it to the fact that "Oklahoma" is on the schedule and subscribers want to be sure they're going to get ducats ahead of time for the smash musical.

Announcements went out only a couple of weeks ago that previous subscribers had until June 15 to renew their old locations. Rush has been unprecedented. There's also a lineup of new subscribers but they have to wait until the deadline's passed before they can be looked after.

'43-44 Film Buys of Plays

Definite sales of rights to plays approached the $3,000,000 mark during the past season, a figure topped in other years, but the actual total is not exact because of participation deals, as explained below. Some of the shows acquired by the studios were produced prior to the season just ended.

Metro: "Sons and Soldiers," $65,000; "The Damask Cheek," $35,000; "Hold On to Your Hats," $35,000; "Laugh Parade," $20,000; "Cabbages and Kings" (unproduced), $100,000; "The Fledgling" (unproduced), $25,000.

Columbia: "Over 21," $350,000; "Jacobowsky and the Colonel," $325,000; "Another Love Story," $35,000; "Counterattack," $20,000.

Warners: "Junior Miss," $425,000; "Chicken Every Sunday," $250,000; "Wallflower" (additional money if film grosses $1,500,000), $125,000; "Pillar to Post," $5,000; "Autumn Crocus," $25,000; "Escape Me Never," $60,000; "Jealousy," $30,000.

20th-Fox: "Winged Victory" (plus all net profit), $350,000; "There Shall Be No Night," $100,000; "The Naked Genius," $150,000.

Lester Cowan: "Uncle Harry," $60,000.

Sol Lesser: "3 Is a Family," $50,000.

Sam Goldwyn: "Those Endearing Young Charms," $75,000.

Alexander Korda: "Lottie Dundass," $40,000.

Total amount of money paid by Hollywood for rights to plays is inconclusive because there are several deals in which legit producers are participating. Rights for such shows as "The Searching Wind," which Hal Wallis will do for Paramount with Herman Shumlin; "Kiss and Tell," to be filmed by George Abbott for Columbia, and "Decision," to be screened by E. L. Alperson, with the author and producer interested, are therefore undetermined.

$913,912 Surplus Is Revealed By Equity's Annual Statement

Equity had a surplus of $913,912 as of last March 31, it was revealed by Paul Dullzell, the union's secretary-treasurer, at its 31st annual meeting held at the Astor, N. Y., yesterday (6). March 31 marks the end of the fiscal year for Equity. Figure compares with $650,429 for the year previous.

Not all the coin belongs to Equity, managers having deposited $362,808 as surety, such money being subject to payment of possible claims for salary by members. Two showmen alone have $50,000 each on deposit (Mike Todd and Billy Rose).

Previously it was indicated that Equity would show surprisingly upped finances despite the war and many members in uniform. That was proven when it was revealed that the net operating income was $61,476 compared with $25,744 for 1943. During the year $72,000 was paid by new members as initiation fees, $67,000 was collected in regular dues and $25,000 paid as alien-actors' dues. In addition, certain properties owned by the association were sold and receipts also included the repayment of loans made to the American Federation of Radio Artists, final payment of $6,000 from that union not being included in the treasurer's report.

Total operating income was $157,000 and expenses amounted to $84,950, gross operating gain being $72,150. There is $556,849 in the bank, including the managerial coin, as against $304,130 a year ago. Equity has $190,000 of its own coin in the bank, the auditor making comment to the effect that it's $100,000 more than necessary to operate. It is likely that around that sum will be invested in Fifth War Loan bonds. Actual increase in surplus was listed at $61,704.

Chorus Equity also had a highly prosperous season, its income doubling that of the previous year. Its surplus is $155,668 as against $134,500 in 1943. Income amounted to $20,470 as compared with $10,187 last year, a net gain of $10,283.

ILYIN'S PLAY

"The Golden Star," drama by Maximilian Ilyin dealing with racial discrimination, scheduled for production on Broadway next season, author producing.

Serge Soudeikine, who designed the settings for the original "Porgy and Bess" production, will create the settings.

147 Equityites Died From April 1, 1943, To March 31, 1944

Equity has revealed the names of 147 members who died during the past year, from April 1, 1943, to March 31, 1944. They are:

Edwin Anderson, David Bacon, Reginald Barlow, Lee Beggs, Charles M. Belcher, Ben Bernie, Ella Bittner, Owen H. Blanchard, Jules Bledsoe, E. J. Blunkall, Hobart Bosworth, Wade Botcler, John P. Brawn, Carlton H. Brickert, Myra Brooke, Edna Burnett, Frederic Burt, Thomas Burton, Edward Butler, Arthur Byron, Frank Campeau, Joseph D. Chadwick, H. Webb Chamberlain, Ruth Chanova, Chandler Christy, Alice Belmore Cliffe, Wm. H. Conley, Harry Cornell, Cora Youngblood Corson, Fay Courtney, Jules Cowles, Helen Craven, Frank Crumit.

Also, Maurice Darcy, Willard Dashiell, Alan B. Davis, John C. Davis, Frank Dean, Vaughn DeLeath, Jennie Dickerson, Frank Doane, George Egan, Ruby Elzy, Esther Evans, Will J. Evans, Billy Fields, Dwight Frye, Chas. E. Galagher, James R. Garey, Evelyn Geller, Evelyn Gosnell, Diana Gray, Lawrence Grossmith, George Guhl, Thomas P. Gunn, Robert T. Haines, Minna Gale Haynes, Percy Hemus, Harry Hewitt, Adelaide Hibbard, Lewis C. Hightower, Mildred Holland, Ben Holmes, Albert Holt, William Howard.

Also, Adelaide Irving, Katharine Irving, Richard H. Irving, John Sharkey Irwin, Edward Jackson, Sidney Jerome, Friema Katz, Isham Keith, Clay Kennedy, Rose Kessner, Charles J. King, Jack King, Beth Kinsey, Malka Kornstein, Harry J. Lane, Jessie Lansing, Harriette Lee, Marguerite Lee, Natalie Leffingwell, Henry W. F. Lehmann, Leon Leonard, Jack W. Lewis, Alexander Light, David Lindley, Emily May Lindsey, Cecilia Loftus, Marion Lord, Colie Lorella, Montagu Love, Morris Luther, Mrs. Damon Lyon, George Lyman.

Also, Ione McGrane, W. O. McRobie, Edward McWade, Robert Mayors, Russell Murdock, Gertrude Norman, Harry North, Florence Oberle, George E. Ormsbee, Cassius C. Quinby, J. C. Radcliffe, Charles Ray, Edward Reese, George E. Riddell, Adelina Roattino, Duke Rogers, Leila Romer, Daniel Ross, Anita Rothe, Karl F. Schroeder, Agnes Elliott Scott, Charlotte Severson, Frank Sheridan, Harry Short, Beverly Sitgreaves, Trixie Smith, Mabel Spencer, Walter O. Stahl, Ernie G. Stanton, H. Wm. Strauss, Donald Earle Stewart, G. A. Stryker, Edith Sutherland, Frederick Sutton, Bert Swor, George R. Taylor, Arthur E. Tenny, Edward Thomas, Helen Tobin, Maurice Tyler, Robert Vivian, Gustav Von Seyffertitz, Helen Weathersby, John F. Webber, John S. West, Olive West, John Winthrop, Gordon Whyte, Bert Pennington Young, J. Arthur Young.

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'43-'44 Flops

Continued from page 43

homa," while "The Voice of the Turtle," standout comedy with three-person cast, is selling tickets well into the fall. Among the others likely to be on the list next season are "The Doughgirls," "Searching Wind," "One Touch of Venus," "Mexican Hayride," "Jacobowsky and the Colonel," "Follow the Girls" and "Helen Goes to Troy," but certainly such long-run indications are not as definite as a year ago.

Smash Revivals

Recapitulation of the hits and flops of the season does not tell the whole story, for there were smashing successes among the revivals. Regarded as amazing among showmen is the click of "Othello," with its star, Paul Robeson, first time for a colored actor to appear in Shakespeare's tragedy over here (he similarly was seen in the drama in London). "Othello" has broken all records for that type of attraction on Broadway and is still showing (Shubert).

"The Merry Widow" was among the money shows, spanning the season, one of the most successful revivals in years.

Hits and Flops

HITS

"Carmen Jones"	"One Touch of Venus"
"Early to Bed"	"Over 21"
"Follow the Girls"	"Stars on Ice"
"Helen Goes to Troy"	"The Searching Wind"
"Jacobowsky and the Colonel"	"The Two Mrs. Carrolls"
"Lovers and Friends"	"Voice of the Turtle"
"Mexican Hayride"	"Winged Victory"

MODERATES

"Chicken Every Sunday"	"Pick-Up Girl"
"Connecticut Yankee"	"Ramshackle Inn"
"Decision"	"Wallflower"

FAILURES

"A Highland Fling"	"Mrs. January and Mr. Ex"
"A New Life"	"Mrs. Kimball Presents"
"Allah Be Praised"	"My Dear Public"
"Another Love Story"	"Only the Heart"
"Artists and Models"	"Outrageous Fortune"
"Bright Boy"	"Peepshow"
"Bright Lights"	"Pillar to Post"
"But Not Goodbye"	"Pretty Little Parlor"
"Career Angel"	"Public Relations"
"Doctors Disagree"	"Right Next to Broadway"
"Dream with Music"	"Slightly Married"
"Duke in Darkness"	"South Pacific"
"Feathers in a Gale"	"Storm Operation"
"Free for All"	"Suds in Your Eye"
"Get Away Old Man"	"Sheppey"
"Hairpin Harmony"	"Snark Was a Boojum"
"Hickory Stick"	"Take It As It Comes"
"High Road"	"Thank-You, Svoboda"
"Innocent Voyage"	"The House in Paris"
"Jackpot"	"The Naked Genius"
"Lady, Behave"	"Those Endearing Young Charms"
"Land of Fame"	"Try and Get It"
"Listen, Professor"	"Victory Belles"
"Manhattan Nocturne"	"What's Up"
"Murder Without Crime"	"World's Full of Girls"

HOLDOVERS FROM PREVIOUS SEASONS

"Angel Street"	"Life with Father"
"Arsenic and Old Lace"	"Oklahoma"
"Harriet" (Closed)	"The Doughgirls"
"Janie" (Closed)	"Tomorrow the World"
"Kiss and Tell"	"Ziegfeld Follies"

REVIVALS

"Chauve Souris"	"The Cherry Orchid"
"Run Little Chillun"	"The Merry Widow"
"Othello"	"The New Moon"
"Our Town"	"The Vagabond King"
"Susan and God"	

There were also stock showings of "Boy Meets Girl," "The Milky Way" and "Goodbye Again."

Inside Stuff—Legit

Story in the Saturday Evening Post (May 27), by Henry F. Pringle, told of the success of Howard Lindsay and Russel Crouse in writing "Life With Father" (Empire, N. Y.) and in their production of "Arsenic and Old Lace" (Hudson). Colored photos of the pair display them in lurid shirts and other sporty adornment. They squawk about trouble digging up redheaded actors for "Father" and propose getting a farm and raise their own crop of sorrel tops.

Lindsay is leaving "Father" and plans a party to celebrate shaving off a bushy red mustache which he has nurtured for years, against his will, for "Father."

In announcing the Broadway closing of "Arsenic and Old Lace," which finales at the Hudson next week, when it will have played three and one-half years less two weeks, Lindsay and Crouse reveal that the show has had 29 backers. Previously it was said the angels were 23 in number. It was supposed that the 27 who invested in "Tomorrow the World" was some kind of a backer record.

Stated that "Arsenic" has grossed over $4,000,000, half in New York and half on the road. That does not include the three companies playing in England. "Arsenic" angels have received 20 times the amount they invested, it being figured that for every $500 piece the profit has been $10,000—and there is more to come when the total picture proceeds are received.

Part of the "Dream With Music" exploitation fund which was raised after the musical opened raggedly at the Majestic, N. Y., recently, was expended in extra-space newspaper ads last week, but the show suffered in the slump, takings dropping sharply. In addition "Dream" was publicized with page ads inserted by Piel's Beer. Product does not figure in any way in "Dream," the tieup with the brewery having been made weeks ago by Ruben Rabinovitch, show's press agent. Piel's used page copy in the tabs, the insertions appearing in five New York dailies and 12 out of town papers.

Columbia Pictures invested in "Dream," but a report Nate Spingold, veepee of that concern, had personally put in a chunk, was incorrect. Says he didn't put in a cent.

Ad in the N. Y. Times Sunday (4) announced that next season "fulltime boxoffice service" would be the policy of Times Hall, N. Y., the former Little theatre, which the publication owns. Intent of the insertion was not clear, but it was later explained that the boxoffice will be open for ticket sale two weeks prior to performance. Notice was intended for concert and recital managers who principally rent the hall.

Heretofore, the boxoffice was open only on the day of performance, so the theatre will offer the same service as Town Hall, used for like events. No additional charge will be made for the extended boxoffice availability.

Maurice Wertheim, investment banker who wed the widow of Charles W. Seiberling, Jr., of the Goodyear Tire firm of Akron, was formerly active on the board of the Theatre Guild. He was one of the founders, most of whom are no longer connected with the Guild. Theresa Helburn and Lawrence Langner, of the original board, are, however, still on the job, having supervised the Guild's three current hits, "Oklahoma" (St. James), "Othello" (Shubert) and "Jacobowsky and the Colonel" (Beck).

Plays Out of Town

Ten Little Indians

Washington, June 5.

The Messrs. Shubert (in association with Alfred de Courville) present a mystery play in three acts and five scenes by Agatha Christie. Staged by de Courville. Settings and lighting, Howard Bay. Opened at National, Washington, June 5, '44.

Rogers	Neil Fitzgerald
Mrs. Rogers	Georgia Harvey
Fred Narracott	Patrick O'Connor
Vera Claythorne	Claudia Morgan
Philip Lombard	Michael Whalen
Anthony Marston	Anthony Kemble-Cooper
William Blore	J. Pat O'Malley
General Mackenzie	Nicholas Joy
Emily Brent	Estelle Winwood
Sir Lawrence Wargrave	Halliwell Hobbes
Dr. Armstrong	Harry Worth

Agatha Christie has fashioned a real thriller in "Ten Little Indians," with the mounting suspense pyramiding until five minutes before the final curtain. It looks like Broadway boxoffice.

Play, which ran in England under title "And Then There Were None," has been purchased for the screen by RKO, and ran as a serial in the Satevepost under this title.

The plot structure brings a weekend party together in a living room on Indian Island, a motley collection gathered together by strange invitations. The island is completely isolated and has no telephone. Ten little Indian statues are on the mantlepiece, over which is a macabre poem reciting how each will be snuffed out. Just before the gaiety begins a sinister poem is read in which each of the guests is accused of murder. It soon becomes evident that the invitations were sent out with a fiendish purpose, and that the phonograph record of "Swan Song" is an instrument of vengeance, pointing out those with a guilty conscience.

Soon the homicides begin. Marston (Anthony Kemble-Cooper) chokes to death on a drink which contains cyanide. The housekeeper faints when she is accused, is given a sedative by the doctor and is found dead in the morning. Various others are mysteriously slain, after each covertly admits being involved in crime. The finger of suspicion points to many in the cast, and playwright Christie has managed to sustain the mystery until the last few minutes of the play.

"Indians" is excellently cast, and when it winds up after a slow first act generates real chills and thrills. Michael Whalen, Claudia Morgan, J. Pat O'Malley and Halliwell Hobbes carry the brunt of the action. Others who give excellent support are Nicholas Joy, Anthony Kemble-Cooper, Estelle Winwood, Neil Fitzgerald, Georgia Harvey, Patrick O'Connor and Harry Worth.

Howard Bay's settings and scenery add to the illusion of richness, with a thunder and lightning storm providing capital effect. Every device is used to keep audience fascinated by the 10 Indian statues on the mantlepiece and their gradual disappearance as one or more of the house guests become the victims of foul play.

Despite its grimness, "Indians" has snatches of sardonic humor and the audience is fascinated as events lead the principals to reveal the secrets of their soul. *Arke.*

Love on Leave

New Haven, June 1.

Charles Stewart and Martin Goodman production of comedy in three acts (five scenes) by A. B. Shiffrin. Staged by Eugene S. Bryden; settings by Paul Morrison. Opened at Shubert theatre, New Haven, June 1, '44; $2.40 top.

Sam Wilson	Millard Mitchell
Mary	Mary Sargent
Paula	June Wilson
Lucy	Rosemary Rice
Larry Draper	James Dobson
Robert Lewis	Stanley Bell
Flo	Joann Dolan
Hoagy	Bert Freed
[illegible]	John Conway
Shorty	Jesse Cimberg
Sally	Donna May
Dr. Graham	Ross Matthew
Mrs. Lewis	Eleanor Gordon
A Policeman	Roderick Maybee
Sergeant	John Farrell

If Broadway regulars and visiting firemen can stand one more comedy on the younger generation they will probably take kindly to this newest entry on the basis of its hoked-up laugh values. The fact that its local reception was friendly, following directly on the heels of another femme teen-age comedy ("For

(Continued on page 45)

Plays on Broadway

That Old Devil

Lodewick Vroom production of comedy in three acts by J. C. Nugent; stars Nugent and directed by him; features Luella Gear; settings, Paul Morrison; opened at Playhouse, N. Y., June 5, '44; $3.60 top ($4.80 top opening night).

Hester	Ruth Gilbert
Officer Williamson	David S. Jordan
John Woodruff	Matt Briggs
Jim Blair	J. C. Nugent
Doctor Davis	Matthew Smith
Harry Robinson	Warren Lyons
Wilbur Blime	J. Colvil Dunn
Lila Merrill	Agnes Doyle
Martha Blair	Luella Gear
Mrs. Woodruff	Ruth Gates
Mrs. Blime	Lou McGuire
Mrs. Robinson	Mary Dickson
Jerry Swift	Michael Ames

Sentiment remains one of the everlasting traditions of the theatre, and occasionally someone like J. C. Nugent will return to the Main Stem, and there go your reminiscences. Well, Nugent *did* return to the Broadway stage the other night, and so there were reminiscences. Reminiscences of "Kempy" and "The Poor Nut," hits on which he collaborated in authorship with his son, Elliott.

There won't be any nostalgia manifested about J. C.'s latest, "That Old

(Continued on page 45)

Only 'Okla.' Stays At Chi Par, 30G, 'Yankee' 19½G, 'Rebecca' Closing

Chicago, June 6.

All attractions, with the exception of "Oklahoma" took a drop last week due to the excessive heat.

Estimates for Last Week

"Connecticut Yankee," Studebaker (1st week) (1,400; $4.20). Initial three weeks on subscription basis. First eight performances took $19,500.

"Kiss and Tel," Harris (56th week) (1,000; $3). Down to $10,500.

"Oklahoma," Erlanger (29th week) (1,500; $4.20). Sellout $30,000.

"Rebecca," Selwyn (7th week) (1,000; $3). Slipped to $10,600, and closes this week.

"School for Brides," Civic (900; $3). Building up. Got $8,000.

"Tropical Revue," Blackstone (4th week) (1,200; $3). Eased off more than other attractions. Dunham Dancers drew around $14,500.

"Uncle Harry," Great Northern (5th week) (1,400; $3). Enjoying steady business. Only little off at $11,500.

Cornell-'Lovers' Poor $13,000 in Baltimore

Baltimore, June 6.

Katharine Cornell in "Lovers and Friends" battled torrid temperatures and season's end at Ford's here last week, winding up with a brave $13,000.

"Lovers" stopped as no Chi berth could be had.

Plays on B'way

Continued from page 44

Devil." It hasn't a chance at the box-office.

One of the veterans of the stage, as an author, producer and actor, Nugent is employing all the gimmicks of his craft to shake laughs from a flimsy script. There are occasionally good lines, and moments of merriment when the star resorts to the articulations of his vaudeville days, but these are sidelights of a production that; notably, has pace and generally good performances.

Nugent plays a retired business-man who befriends a young girl, and when it's learned that she's to have a baby, indications are that he's the father. Since he's been considered too casual to be involved in such a situation, he suddenly takes keen delight in impressing upon his wife and neighbors that, perhaps, he deserves a greater interest. And, what is probably more important—to him—is that the women manifest a particular interest in him.

Luella Gear, always a fine comedienne, is Nugent's main support, as his wife, and she gives a good performance in a play that is notable for the many sides given to Nugent. Ruth Gilbert as the maid, Matt Briggs, Ruth Gates, Agnes Doyle and Michael Ames contribute other adequate performances, but, basically, "Devil" should never have journeyed east from the coast, where it had its tryout some months ago. *Kahn.*

A Strange Play

Eugene Endry production of comedy drama in two acts (one scene) by Patti Spears. Staged by presenter; opened at Mansfield, N. Y., June 1, '44, with curtain raiser, "According to Law"; $3.60 top.

Dr. Stephen Duryea........Richard Gordon
Claire........Alicia Parnahay
Paul Cartwright........Herbert Heyes
William Douglas........Ralph Clanton
James........Byron Russell

ACCORDING TO LAW

Jim Nailey........Gregory Robins
Henry Terry........Robert Harrison
Henry Yancey........Winsor Bryan
Luke........Burton Mallory
Senator Lawrence........Dayton Lummis
Charlie Teague........Wardell Saunders
George Randall........Henry Wilson
Ben Staggs........Don Appell
Mrs. Harkness........Lorraine MacMartin
Harvey........Harvey Marlowe

This Broadway debut was unfortunate for refugee producer Eugene Endry, who previously sought to establish a theatre devoted to one-acters. As a matter of fact the only redeeming feature of the evening proved to be a curtain raiser which had been seen before in Greenwich Village.

"A Strange Play" is a rather tepid performance in two acts. Supposedly a drawing room comedy, it provides no merriment and not enough interest. Just a story, with an early finale its favorable feature. Formula is correct enough, what with a five-person cast, but the writing is so repetitious that despite the actual brevity of the script the show is boring.

A playwright and an actor are guests of a middle-aged doctor, who isn't paying enough attention to his young wife. Latter is dallying with the young leading man. When they caress, in walks the dramatist, who has been seeking a theme for a new play. He tries to make up his mind whether to tell his best friend that his wife is cheating or to let him remain in blissful ignorance.

For the purposes of "A Strange Play," there are three solutions as to how the husband, wife and actor would react. First, when the husband knows, then when he doesn't, and at the end it turns out the playwright dreamed it all, while the others played bridge through the night. Acting hardly counts.

Noel Houston's "According to Law" won a short-play contest and is sponsored by the Civil Liberties Union. It is protest or propaganda drama with definite implications.

Scened in a southern smalltown courtroom, the author seeks to prove that Negroes have little chance for justice. Accused colored man in the case is in a wheelchair, having been shot by officers and left for dead. A married woman, whose husband is not present, accuses the prisoner of rape, punishment being death in that state. A drunken but brilliant attorney defends the unfortunate man, who denies guilt.

In a logical, forceful address to the jury, the defendant's attorney clearly indicates the flaws in the prosecution's contentions and, on such circumstantial evidence, sympathy flows to the prisoner. However, the jury says the man is guilty without leaving the room.

An entirely different cast than that in "A Strange Play" is used for "Law," with Don Appell standing out as the lawyer. Most of the characters are types, and among them Robert Harrison and Wardell Saunders, the defendant, are very good.

(*Withdrawn after one performance; printed for the record.*)

Ibee.

'Face It' Disappoints At $16,000 in Wash.

Washington, June 6.

"Let's Face It" in eight performances at the National theatre grossed $16,000 last week. This was disappointing, with most critics agreeing that Benny Rubin was no Danny Kaye.

"Ten Little Indians," Agatha Christie mystery thriller, opened cold last night (15) with a healthy advance sale. "Tobacco Road" follows on June 12 wih a $1.50 top. 'Abie's Irish Rose" comes in for two weeks on June 19 with a $2 top scale and half the orchestra scaled at $1.50.

'PRINCE' 6G, MPLS.

Minneapolis, June 6.

Despite extreme heat, the perennial "Student Prince" breezed through to good $6,000 at 2,100-seat Lyceum at $3 top for two nights and matinee.

This was the season's windup for the theatre.

Plays Out of Town

Continued from page 44

Keeps"), indicates fair enough Gotham reaction.

Play is in fairly good shape for less than three weeks' rehearsal, and if sagely handled from now on can capitalize on its laugh possibilities. Present weak spots center on the play's middle. Opening is good and script carries a fast final stanza which, with more playing, should jell into punchy comedy. Whole sums up as better than passable light entertainment, particularly as summer fare along escapist lines.

Story is laid in the Astoria home of Sam Wilson, writer who specializes in articles on child-rearing. His own adolescent daughter, Lucy, falls in with the neighborhood tart who takes her into Times Square for a date with a couple of sailors. They all end up in a cheap hotel room, but Lucy's gob suspects that the kid is several years younger than she tries to put across, so he bundles her into a cab and takes her back home. Complications involving Lucy's frantic parents and her older sister's stuffed-shirt fiance make for plenty of laughs, and in the end Wilson decides that he has overlooked the important item of posterior-tanning in his child psychology.

Dialog is snappy, with overemphasis on certain blue segments that might be better toned down or eliminated. As a matter of fact, the play in its present state is anything but Sunday-school fodder.

Casting is okay, with Millard Mitchell and Mary Sargent as the parents; Rosemary Rice doing a nice job as Lucy; June Wilson and Stanley Bell, as the betrothed couple; Joann Dolan, as the neighborhood high-flyer; James Dodson, her zoot-suited young brother; John Conway and Bert Freed, the gobs on leave. Balance of cast fits in minor roles.

A first-rate studio-living room setting backgrounds most of the action, with added sets of a Times Square subway entrance and a hotel room filling the bill. Staging is commendable despite several lapses which can be smoothed out prior to Broadway. *Bone.*

'Open Road' $2,500 In St. Louis Opening

St. Louis, June 6.

The 28th consecutive season of the Municipal Theatre Assn., sponsor of al fresco entertainment in the Forest Park playhouse, teed off Thursday (1) with "The Open Road" operetta, and 7,000 payees were on deck despite absence of bus transportation, which conveys approximately 90% of the customers to the place. Gross was about $2,500.

In the lead roles were Pvt. John Tyres, George Lipton and Dorothy Sarnoff. Piece runs 11 nights and will be followed by "Good News." Remaining pieces will run for seven nights.

'Keeps' 8G, 13½G For 'Corn,' Hub

Boston, June 6.

"For Keeps" opened pre-holiday night to catch a big house and so-so to good notices, and did fairly well on week, but not quite up to usual debut scale at the Plymouth. "Corn Is Green" finished season's tour at the Wilbur on the upbeat and "3 Is a Family" remains another fortnight at profitable level.

"Love on Leave" lighted Monday (5) at the Wilbur for two frames. Only prospect at the moment is "Catherine Was Great," at the Shubert, middle of the month. Meanwhile, Cambridge strawhat off to a good start on the 5th.

Estimates for Last Week

"Corn Is Green," Wilbur (1,300; $3). Dandy $13,500 on second week (final week on tour), estimated. "Love on Leave" here now.

"For Keeps," Plymouth (1,474; $3). Estimated bit over $8,000, not up to expectations on opener. Current week last here.

"3 Is a Family," Colonial (1,500; $2.40). Fairly good $8,500 on fourth frame, estimated, extra matinee figured.

'LADIES' 16G IN 2D AT DET.; 'SOAK' $6,600

Detroit, June 8.

Despite a heat wave, Detroit's two legitimate houses, heading into summer, held up to good grosses last week.

"Good Night, Ladies," at the Cass, leveled off on $16,000 for the second week to match the first week's figure. Comedy, despite a lack of enthusiasm from the crix, seems set for several more weeks at the $2.75 top.

"The Old Soak," with Guy Kibbee, continued its decline in the third week, dropping to $8,600 after $8,800 in the second week. Top price here is $2.20. Comedy stays one more week, when house goes dark for a week, picking up June 18 with "Kiss and Tell."

Current Road Shows

(*June 7-17*)

"A Connecticut Yankee"—Studebaker, Chicago (7-17).

"Abie's Irish Rose" (1st Co.)—Ford's, Baltimore (7-17).

"Abie's Irish Rose" (2d Co.)—Curran, San Francisco (7-10); Senior High School Auditorium, Sacramento, Cal. (11); Audi., Oakland (12-14); Union High School Audi., Salinas (15); Junior College Audi., Ventura (17).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (7-17).

"Good Night, Ladies"—Cass, Detroit (7-17).

"Janie"—Biltmore, Los Angeles (7-10); Geary, San Francisco (11-17).

"Kiss and Tell" (2d Co.)—Harris, Chicago (7-17).

"Kiss and Tell" (3d Co.)—Auditorium, Rochester (7); Civic, Syracuse (8); Erie, Schenectady (9-10).

"Kiss and Tell"—(4th Co.)—His Majesty's, Montreal (11-17).

"Let's Face It"—Nixon, Pittsburgh (7-10); Forrest, Philadelphia (12-17).

"Life With Father" (2d Co.)—Metropolitan, Seattle, Washington (7-10); Temple, Tacoma (12); Strand, Vancouver, B. C. (14-16); Royal Victoria, Victoria, B. C. (17).

"Love on Leave"—Wilbur, Boston (12-17).

"Oklahoma" (2d Co.)—Erlanger, Chicago (7-17).

"Rebecca"—Selwyn, Chicago (7-17).

"Three's a Family" (2d Co.)—Colonial, Boston (7-17).

"Tobacco Road"—Walnut, Philadelphia (7-10); National, Washington (11-17).

"Tomorrow the World" (2d Co.)—Lyric, Vancouver (7-8); Royal Victoria, Victoria, B. C. (9-10); Metropolitan, Seattle (11-17).

"Tropical Revue"—Blackstone, Chicago (7-17).

B'way Off 20%; Only 'Okla.,' 'Turtle,' 'Wind' SRO; 'Dream Dips to $17,500, Stay Uncertain; 'Girls' OK $37,000

Broadway slumped last week, grosses dropping 20%. That, in addition to declines within the past month or so, accounts for grosses dropping much under the levels of early spring. Some musicals slipped as much as $5,000, if not more. Every attraction but three was nicked to some degree, the exceptions being "Oklahoma," "The Voice of the Turtle" and "The Searching Wind." Some improvement claimed early this week cooler weather following a heat wave.

Only one arrival last week, "A Strange Play," which stopped after one performance, the only show to duck out that quickly this year. "Dream With Music," like others, dived sharply.

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

"A Strange Play," Mansfield. Yanked after the premiere was panned; was presented with curtain raiser, "According to Law."

"Angel Street," Golden (130th week) (D-789; $3.60). Slipped like nearly every show last week; estimated around $6,000; indefinite, however.

"Arsenic and Old Lace," Hudson (178th week) (CD-1,094; $3.60). Will terminate long run after another week; slumped to bit over $6,000 last week.

"Career Angel," National. Taken off Saturday (3) after playing two weak weeks.

"Carmen Jones," Broadway (27th week) (CD-1,900; $3). Ticket scale slashed; aimed through summer; off last week, but quoted $26,000 provided goodly profit; claimed as jacety at reduced scale Monday (5).

"Chicken Every Sunday," Plymouth (9th week) (C-1,075; $3.60). Underquoted previous week, when takings topped $11,000; affected with field last week; $8,500 estimated.

"Decision," Ambassador (18th week) (D-1,105; $3.60). Moderate success getting by; last week estimated gross was around $7,000.

"Dream With Music," Majestic (3d week) (M-1,695; $4.80). Dropped to $17,500; big extra-space ads counteracted by slump; not definite after this week.

"Follow the Girls," Century (8th week) (M-1,713; $4.80). Not materially affected, and $37,000 last week indicates show's strength; moves to 44th Street next Monday; Sundays to be dropped.

"Helen Goes to Troy," Alvin (6th week) (O-1,357; $4.80). Was doing well but not selling out; affected last week, when gross approximated $25,000.

"Jacobowsky and the Colonel," Beck (12th week) (C-1,214; $3.60). Among few attractions not materially affected; dipped a few hundred, and count not much under $20,000.

"Kiss and Tell," Biltmore (63d week) (C-920; $3.60). Long-run laugh show went off as much as others, and the count was around $8,500.

"Life With Father," Empire (239th week) (C-1,082; $3.60). Did not slide as much as most others; quoted over $11,500, which is remarkable for run leader considering the going.

"Mexican Hayride," Winter Garden (18th week) (M-1,523; $6). Offish going only slightly affected pace of leader; gross quoted topping $45,000.

"Oklahoma," St. James (61st week) (M-1,520; $4.80). One of the few exceptions; wonder draw collected its capacity-plus gross of $30,600.

"One Touch of Venus," 46th Street (35th week) (M-1,319; $4.80). Went off somewhat last week, when gross approximated $31,500; had been topping $34,000.

"Over 21," Music Box (22d week) (C-1,001; $3.60). Played an extra matinee but biz slipped to around $12,000 anyway.

"Pick-Up Girl," 48th Street (4th week) (D-909; $3.60). Affected in the slump, too; gross quoted around $9,500, which, however, should be profitable.

"Ramshackle Inn," Royale (22d week) (CD-996; $3.60). One of the moderate successes with a chance to span summer; rated around $8,500.

"That Old Devil," Playhouse (C-865; $3.60). Presented by Lodewick Vroom; written by J. C. Nugent, who stars; opened Monday (5); weak press.

"The Doughgirls," Lyceum (75th week) (C-993; $3.60). Dipped with the others last week when takings were estimated at $10,500; new femme leads joined cast Monday (5).

"The Searching Wind," Fulton (8th week) (C-948; $4.20). Without any parties, takings improved and count was nearly $20,300; that means standees.

"The Voice of the Turtle," Morosco (26th week) (D-955; $4.20). Another of the unaffected trio, with gross again approximately $22,000; lays off at end of month.

"Tomorrow the World," Barrymore (60th week) (C-1,064; $3.60). Went off further, gross approximating $8,000; intention is to stick through summer.

"The Two Mrs. Carrolls," Booth (44th week) (D-712; $3.60). One of most consistent grossers; last week were estimated at $11,000; new slipped down around $11,000, low for date; lays off end of month.

"3 Is a Family," Belasco (56th week) (C-1,077; $3). Effect of price reduction hardly given test last week, when claimed gross was $7,000, which is a dip.

"Wallflower," Cort (20th week) (D-1,064; $3.60). Dropped in about same proportion as many other straight shows; takings around $7,500.

"Ziegfeld Follies," Imperial (61st week) (R-1,427; $4.80). Dived sharply, with quoted gross around $23,000; about $5,000 under previous week.

REVIVAL

"Othello," Shubert (33d week) (D-1,325; $3.60). Because it's going off at end of month business continued strong, with estimated gross around $21,000.

"New Moon," City Center (3d week) (O-2,963; $2.40). Engagement again extended, June 10; rated around $15,000, fair for civic project.

NEIGHBORHOOD

"Early to Bed," Flatbush, Brooklyn; playing repeat date.

"Blithe Spirit," Windsor, Bronx.

"Native Son," Queensboro, L. I.

L. A. SHOW BIZ RED HOT; 'MOON' FINALS AT 39½G

Los Angeles, June 6.

With only one house, the Belasco, dark, local legit is in high gear and business is considered best seen in almost two decades. Gladys George returned to the Mayan Thursday (1) in "Personal Appearance," which not only drew laurels from the press, but went for estimated $6,500 on the split week. Second and final week of "New Moon" at the Philharmonic pulled out with a hefty $39,500, making the two-week gross over $78,000. "Janie" got $5,500 on the half-week and $11,500 for the first full stanza closed Saturday (3).

"Surprises of 1944" at the Playtime opened Wednesday night (May 31) to a rough press. Did $3,400 for first five days. Ken Murray's "Blackouts of 1944" at El Capitan stood up to regular estimated $14,500 for 102nd week. "Meet the People of 1944" took a small drop to $6,000, because Monday night blackout policy lost holiday crowd.

'KISS' NEAT $12,000 IN WEEK AT M'W'KEE

Milwaukee, June 6.

Despite midsummer heat all week, "Kiss and Tell" company headed by Katherine Alexander, Jack Davis and June Dayton did okay $12,000 at the Davidson. Reviews were favorable, and near capacity crowds came toward end of week despite 90 degree temperatures and no air conditioning.

'Scandalous' $4,000, Philly; 'Take Bow' 19G

Philadelphia, June 6.

Everything was plenty hotsy-totsy at the Forrest last week, when "Slap Happy" (now called "Take a Bow"), in its second semester here, advanced to better than $19,000, thus easily justifying management's decision to hold it here for a third week. General word-of-mouth has been plenty favorable for this variety-revue of Lou Walters even though original notices were mixed. Numerous changes have been made in cast.

"Tobacco Road," in first of two weeks of its 12th local engagement, got satisfactory $7,200 at the Walnut, and there were no squawks. On the other hand, last Monday's other opening, the comedy tryout of Frederick Jackson's new farce, "Slightly Scandalous," was a dud. Notices were uniformly bad, and show just grazed $4,000.

According to all present indications, both the Walnut and Locust will close this Saturday for the season, although there are still rumors of other bookings. The Forrest, however, gets "Let's Face It," with Benny Rubin, next Monday for two weeks, and will probably follow with other bookings, weather breaks being equal. Theron Bamberger opens the Bucks County Playhouse season—third in the Bellevue-Stratford ballroom—on Friday, June 16. Show is "There's Always Juliet," with Kitty Carlisle. First show will be for 11 performances, three first week and regular eight the week of June 19. After that all shows will remain a single week only.

OBITUARIES

JESSIE RALPH

Jessie Ralph, 79, character actress of stage and screen, died in Gloucester, Mass., May 30, after a lingering illness of six months. She had retired three years ago after the amputation of one leg. She was a member of Equity and Screen Actors Guild.

Making her debut at 16 with a stock company in Providence, R. I., she later went on Broadway, appearing in support of Jane Cowl in "Romeo and Juliet." She married William Patton, an actor, who died many years ago.

In 1927, she appeared with Miss Cowl in "The Road to Rome" both on Broadway and later at the Theatre Femina, Paris, when an American season was inaugurated there in 1929. Other plays in which she appeared on Broadway were "The Shelf," "Paola and Francesca," "The Man With Load of Mischief," "The Depths" and "The Virgin," also many George M. Cohan productions, both musical and non-musical.

In the long list of her motion pictures are "David Copperfield," "San Francisco," "Les Miserables," "Paris in Spring," "Cocktail Hour," "One Night of Love," "The Bluebird," "Drums Along Mohawk," "Cafe Society," "Four Girls in White" and "Walking On Air." Upon retirement she had made her home in Gloucester, Mass.

BRUNO GRANICHSTAEDTEN

Bruno Granichstaedten, 64, Viennese composer of operettas, who had been a refugee in U. S. for four years, died in N. Y., May 30. He had been adapting some of his works, and recently signatured a pact with J. J. Shubert calling for a fall production of "The Singing Caesar." He only recently completed an operetta, "Life of Mozart."

Born in Vienna, Granichstaedten received musical education there. For years, his operettas were produced in leading theatres of Vienna. Most popular of his works was "Orlow," which was performed 400 times in Paris and other European capitals. Richard Tauber sang the lead in his "Bacchus Night." Other successes were "Rose Maid," "The Empress," "Empress' Command" and "Mimi, Her Majesty." He composed music for films in France and Austria, coming to America at the invitation of Samuel Goldwyn in 1930. On the Coast, he wrote scores for two films for Evelyn Laye, and for "Runaway Queen," starring Anna Neagle.

Survived by widow, Rosalie Grant, former Viennese opera singer.

ARNOLD KORFF

Arnold Korff, 73, legit actor of in-[illegible] York June 2. Heart ailment was given as cause of death. He had been appearing in "The Searching Wind" at the Fulton theatre, N. Y., and evidently died while asleep.

Korff made his stage debut with the Imperial Theatre Company, Vienna, in 1897, and remained with company for subsequent 26 years in which he toured the European continent. In 1915 he came to America to appear in German language plays at the Irving Place theatre. He returned to Europe, but came back to U.S. in 1923 to appear in Pirandello's "Living Mask," produced by Brock Pemberton. Later, he was with Max Reinhardt Company, at the old Century theatre. He appeared in a number of plays on Broadway as well as in screen productions and radio.

Among his recent appearances were those in "The Family" and "Thank You, Svoboda."

Surviving are his wife, the former Anny Bauer, a former Viennese soubret whom he married in New York in 1915, and a son.

HARRY FENTELL

Harry Fentell 54, former vaude performer and more recently a talent agent connected with Harry Shea Agency, died after a major operation in N. Y., May 31. He had received five blood transfusions prior to operation.

Fentell was born in Buffalo and had been a protege of the late Mike Shea, theatre operator in that territory. He did an act for several years with a femme partner, billed as Harry Fentell and Miss Cecil. He later married Augusta Santley, legit and musicomedy actress, who survives him.

Some years later Fentell entered the agency field associating himself with the Harry Shea Agency, where he was when stricken ill. For years he handled bookings and business management of Zelda Santley, his sister-in-law and also booked shows into "Gay 90s" nitery, N. Y., for the past 14 years.

DARIO LUCIEN FARALLA

Dario Lucien Faralla, 57, production manager for Edward Small, died May 31 in Hollywood. He had joined the Small organization a month ago after 15 months of illness.

Native of Italy, Faralla had been in U. S. 35 years. In his film industry career he was associated with First National, Educational, First Division Pictures, Realart and L. J. Selznick Enterprises in various capacities. He also was a producer at Paramount, where he made some Spanish language films starring Tito Guizar.

Survived by widow and two sons, William and Duane, both in service.

FRANK HOLLIS

Frank Hollis, 64, former vaude actor and recently theatre manager, dropped dead, June 1, in office of Olympia theatre, Portsmouth, N. H., one of two theatres he managed there. For more than 20 years Hollis trouped in vaude as a partner in an act, Kenney and Hollis. He also appeared in several Winter Garden, N. Y., musicals.

Hollis had been employed for the last 23 years by Maine-New Hampshire Theatre Corp. In addition, he had been a licensed judge of dogs and horses in New Hampshire territory.

ELEANOR W. SCHEIB

Eleanor W. Scheib, 65, accompanist for many concert stars, died in Philadelphia, June 3. She had been accompanist for such stars as Ernestine Schumann-Heink and Alma Gluck until retiring in 1928 to teach voice.

At the age of 16, she toured U. S. with Chicago Symphony Orchestra and the noted Weigel Quartet. Turning accompanist, she played for George Hamlin, Sophie Breslau, Madame Louis Homer, among others.

Survived by mother.

JOHN FREY

John Frey, 52, manager of Republic's Los Angeles branch, died June 2 at his home in West Los Angeles.

Frey formerly was a salesman in Arizona, moving to Los Angeles to head Republic's branch there early this year when Francis Bateman was promoted to western district sales manager. Frey had been with Republic [illegible] 1935. He had been in [illegible] years, being a Universal salesman before going to Republic.

JOHN H. DILSON

John H. Dilson, 51, motion picture character actor, died in Ventura, Calif., June 1. He started his career on the stage at 18 on Broadway, and had his own companies in Albany and Syracuse.

Dilson went to the Coast to start work on the screen in 1932, working consistently for last 12 years in character roles.

Survived by widow, son and brother.

JOHN F. KIBURZ, Sr.

John F. Kiburz, Sr., 67, for years with St. Louis Symphony orchestra until he retired four years ago, died in St. Louis last week. Kiburz tutored his son to replace him in the orchestra.

Representing the fourth generation of his family to play in St. Louis, Kiburz's father had been a tooter with the Joe Emmett orchestra at Ben Debarr's old theatre in St. Louis. Widow and son survive.

ARTHUR G. CUNNINGHAM

Arthur G. Cunningham, 75, operatic baritone, died in San Francisco, June 3.

He appeared in many Gilbert-Sullivan productions. Made debut in London with Denis O'Sullivan company, and was rated one of leading interpreters of Gilbert-Sullivan baritone roles.

JOHANNA (ANNA) R. AUSTIN

Johanna (Anna) R. Austin, 91, former actress with the Edison Motion Picture Co., of Long Beach, died June 1 at her Hollywood home. She went to California in 1913.

Survived by her son, George F. Austin.

LT. JACK BELL

Lieut. Jack Bell, 39, former radio announcer, band leader and film cameraman, killed June 2 in a motor accident near Lordsburg, Ariz.

Since leaving the amusement field, he had been instructor in Army Air Force.

WILLIAM JAY

William Jay, 52, Universal Pictures British rep in London, died June 5 of heart attack while watching dog-racing at Brighton.

Survived by widow.

CHARLES BAUM

Charles Baum, 38, bandleader, succumbed to a heart attack June 4. Details in Dance section.

Harry Turberg, 72, manager of Northio Palace theatre, Hamilton, O., died June 1, in Fort Hamilton. Survived by a son, Nat Turberg, manager Northio Paramount, in Hamilton.

Mrs. Ignatius Brown, 76, mother of Nacio Herb Brown, died June 2 in Los Angeles. Survived by son, daughter, sister and three grandchildren.

James P. Ryan, 77, father of Philip Ryan, independent film producer, died May 27 in Beverly Hills.

Eddie Butler, 56, screen actor, died May 31 in Hollywood.

Schine Suit

Continued from page 7

ing the suit as actuated by a "vicious, insidious ideology which will ruin private enterprise" the Government's anti-trust case against Schine Theatres, Inc., opened before Judge John Knight without a jury in Federal district court here. Before proceeding with testimony, Judge Knight ordered amendment of the complaint requiring the Government to show the dismissal of the case last week as against Columbia, Universal and United Artists, but directed the trial to proceed, and permitted the Government to file an amended complaint later.

Emerson W. Long, exhibitor of Cadiz, O., the first witness for the U. S., testified that he gave up his theatre in Mount Vernon, O., in 1940 because of inability to obtain first-run product. Upon cross-examination by defense counsel Saul E. Rogers, Long admitted that he had not attempted to buy Metro in 1935 until after the season had commenced. He conceded the usual practice of exhibitors to contract as early as the spring for pictures to be shown the following year, and agreed that there was nothing necessarily unusual in Metro have already sold its pictures to Schine at the time he was trying to buy them.

When Frederick Lorey, editor of the "Mt. Vernon (O.) News," was placed on the stand, he testified that James C. Platt, manager of Schine's Mt. Vernon, had written "a letter to the editor" communication to his newspaper, advocating the sale of the Memorial theatre, a Schine competitor. Judge Knight remarked that "as far as I am concerned, newspaper articles are only hearsay."

Attempts by Robert L. Wright for the Government to introduce into the record 20 distributor interoffice communications and memoranda were met with heated objections from Rogers, who insisted such documents should be authenticated by the distributors and not by the Dept. of Justice.

Taxes Cue Units

Continued from page 7

pendent units, several stars are also considering similar arrangements. Understood that Bette Davis, Joan Crawford and Errol Flynn have similar ambitions. Bing Crosby and Gary Cooper have already announced indie production plans for the future, while Charles Boyer, Eddie Cantor and Pat O'Brien recently produced films.

Noteworthy, however, that the film production plans aired by some players last year, some of them with the Arthur S. Lyons agency, have yet to materialize. Jack Benny, for one, who was scheduled to produce two or more films, has not yet set any definite plans. Some others, also, have postponed action pending further developments in the tax situation. Fred Allen, however, is set to go on his Jack Skirball pic.

Walsh Slate's Clean Sweep

Continued from page 7

hands; and John Martin, business agent of the Lab Technicians on the Coast. It's the first time in the history of the Alliance that a woman has been elected to office.

Her nomination and election would not have occurred, Coast studio delegates pointed out, had not they forced through a resolution, a surprise even to them when it carried, calling for the creation of two added v.p.'s, one of which must be a representative of a studio union. Though strong support was reported for Arthur T. Dennison, of studio electricians, who was on the Bennett slate, he was beaten by 170 votes by W. C. Barrett, of studio grips, who was endorsed by the administration. Running third and fourth respectively, were Clarence Offer, Coast studio projectionists, and Arthur J. Moran, studio electricians. A Hollywood studio hopeful who, it was believed, would win in spite of an intense campaign against him and lost by only 105 votes was Harold V. Smith, biz agent of the sound technicians, a powerful film-plant union. He ran for seventh v.p. against incumbent Carl G. Cooper. Only other Coast studio candidate, Russell McKnight, president of the lab technicians, did very poorly, only 90 votes. He also sought v.p.

Walsh's 161 Plurality

Walsh polled a total of 577 votes, Bennett 416. For key office of general secretary-treasurer, held by Louis Krouse for several years, Krouse got 580 votes and John A. Shuff, of Akron operators, 394, comparatively close.

Harland Holmden, first v.p., beat his nearest adversary, Walter S. Croft of Kansas City operators, by only 182 votes. Floyd Billingsley, of San Francisco, unopposed for the post of third v.p., got 883 votes, 110 delegates not casting a ballot for him. Other offices and votes were fourth v.p., Jim Brennan, incumbent, 617; Robert Brannigan, Pittsburgh stagehands, 288; Ben Scher, Brooklyn operators, 76, fifth v.p.; Roger M. Kennedy, incumbent, 652; and Jeremiah H. Galvin, Boston stagehands, 315, sixth v.p.; Felix Snow, incumbent, 661 and Arthur W. Lyday, Indianapolis operators, 316.

Resolutions Fireworks

In addition to excitement that came with nominations, on Thursday (1) and surprise in connection with Coast blockbuster on nine vice-presidents, a lot of fireworks featured introduction on floor of several resolutions, notably on four relating to television. This was expected by insiders. Heat reached point on one calling for amendment to IA constitution certifying jurisdiction for operators, as well as making clear jurisdiction among various IA locals, when Walsh suddenly closed all debate, throttling Herman Gelber, president N. Y. operators, with many of his 306 delegates, others, behind him on resolution, and warned him any further antagonistic argument would mean he would have to be removed from the hall. Despite efforts to bring resolution to a vote, including strong argument on immediate television action by Solly Pernick, biz agent, N. Y. stagehands, which has only televish contract to date, resolution was referred to exec. board. This was fate also of three other tele resolutions, one of which, signed by a flock of studio delegates, sought allotment of jurisdiction to locals consistent with type of work now performed in other fields.

Resolution urging organization of jurisdictions, protection for IA crafts in broadcasting industry, spearheaded by Coast Studio Technicians, was referred to exec. board for study and consideration. With respect to changing the name Studio Laborers Utility Workers to Studio Diversified Craftsmen, matter was referred to the General Office, which wants to be sure of a proper name that will not cause conflict with any other unions. Defeat for Coast group was a resolution, which sought to confine all negotiations to states or counties where jurisdiction was entirely within these spheres. Application for full and direct charter for Studio First Aid Employees, together with defined classifications to cover various work wherever pictures or stills are made, was referred to exec. board on recommendation of resolutions committee.

Another going to exec. board, rather than vote here, was resolution of studio electricians to retain committee of three which has made study of their problems, for purpose of arbitrating all disputes with which it may be confronted. N. Y. Film Exchange Employees district, embracing N. Y., Albany, Rochester, Buffalo branches, failed to get vote on a petition to change from "B" to "A" at option on shipping room unions, this going to General Office for consideration. Resolutions signed by numerous members N. Y. lab. outfit to permit the IA label only on films made 100% by union labor, was another that went to IA exec. board. Sought-after 30-hour week at existing pay to protect jobs, also put in by N. Y. labs., also went to exec. board.

Per Diem Allowance Raised

On one resolution brought out for vote increasing per diem compensation for delegates on convention from $10 to $12, which was carried, a member of the studio laborers sought to force through an amendment for $14 instead, with payment for any added days due to transportation reservation delays, with travel paid on a basis of double one-way fare. He was opposed on this by the business agent of his union who said various locals including his own, had been liberal in providing expense money out of locals funds. Laborers are reported to have allotted $35 daily for delegates while away.

On question of two weeks vacation with pay for all IA members, various local delegates wanting International support on such demands, resolution was finally expunged from record following arguments that this would encroach on local autonomy and that it should be strictly for negotiation locally. Because there is confusion and difficulty over disputes where overlapping claims such as those of IBEW and AFM, in connection with operation of turntables, changing of records and playback machines, plus certain equipment used on stageshows, the Michigan group wants definition of jurisdiction over all categories of such equipment. Matter was referred to the incoming board for study and action.

The question of whether film salesmen should be organized, and a charter granted by the IA, was referred to the incoming exec board for study and consideration, a vote favoring this having been taken on the floor. While the exec board, in session here prior to convention, was asked to consider a charter for Chicago theatre managers in a move to unionize managers nationally, the matter was not placed to a vote on the floor.

MARRIAGES

Betty Pasco to the Mighty Alfredo, New Orleans, June 2. Couple are with United Nations Circus. Ceremony was performed in Pelican Stadium on a 140-ft. perch, prior to performance.

Helen E. Powers to Martin A. (Marty) Size, Albany, May 31. Groom is Albany nitery singer.

Ruth Helen Norman to Frank McNeills, Baltimore, [illegible] is in cast of "Wallflower" at the Cort, N. Y.

Kay Harding to L. N. Patterson, Glendale, Cal., June 2. Bride is a contract player at Universal.

Kay Harding to L. N. Patterson, AMM 2/C, Glendale, Cal., June 2. Bride is Universal contract player.

Wini Johnson to Canada Lee, New York, June 6. Bride is vocalist with Duke Ellington Orch; groom is currently starring in "Native Son," revived for another whirl on subway circuit.

Lou Sterner to Helen Dennis, N. Y., June 6. Groom member of Radio Aces; bride of Dennis Sisters.

BIRTHS

Mr. and Mrs. Lynn Fritz, son, Woodstock, Ill., May 30. Father is manager of Miller Theatre, Woodstock, Ill.

Mr. and Mrs. Robert Zech, daughter, Chicago, May 30. Mother is Betty Ruth Smith, leading woman in "Romance of Helen Trent," radio serial.

Mr. and Mrs. Danny O'Neill, son, Santa Monica, June 1. Father is a radio singer.

Mr. and Mrs. Bob Mohr, son, Hollywood, June 1. Father is a band leader.

Mr. and Mrs. Robert Hurleigh, son, Chicago, May 30. Father is news analyst on WBBM, Chicago.

Marcel Lamaze returned to Earl Carroll's in Hollywood as director of cuisine, after three years absence, during which he partnered for a time with Herman Hover in the operation of Ciro's.

Mr. and Mrs. Ralph Denechaud, son, Los Angeles, June 4. Father is chief engineer of the Blue Network in L. A.

CHATTER

Broadway

Bern Bernard due east in three weeks.

Betty Lee Hunt vice Lois Keller as MCA p.a.

J. C. Stein, MCA prez, remaining east several weeks.

Soo Chan, the restaurateur, on the job again after a severe illness.

Bill Kelsey (& O'Neill) ballader, rounding out year's run at Bill's Gay 90s.

Morton Gould, orchestra leader and Shirley Bank, of New York, to wed.

Ed Perkins, concert mgr., in from Hollywood en route to Havana and concert bookings.

"B" of Brooks Costume studio vacationing at Hot Springs, despite having a piece of "Only the Heart."

Herrick Brown covering first nights for the Sun, Ward Morehouse being on leave of absence.

Treasurers' Club tossed a party at its clubroom Saturday (3), when wives were invited for first time.

Agent Max Richard entertained former vaude agents and bookers at the confirmation of his son Robert.

Steve Crawford (ex-Broderick (Helen) and Crawford) easting to visit son, Sgt. Broderick Crawford.

Mike Dorias, erudite U. of Penn prof. describes Hitler's manner of speech as "continuous expectoration."

Mary Ellin, the Irving Berlins' oldest, enters Bryn Mawr in the fall. Songsmith due back from Italy July 1.

Ilka Chase (Mrs. William B. Murray) due out of Medical Center in a week and will summer recuperating at Oyster Bay.

Signed for Camp Shows this week are Charles ("Opry House") Withers, Hal LeRoy, Roy Smeck, Glenn and Jenkins.

Mary March agenting Central opera house summer meller-stock, "Broken Hearts of Broadway" being initial show, opening June 13.

Lillian Kramer, past 11 years writer and public relations consultant in the State Department and WPB, D. C., joined Russell Birdwell.

Larry Golob, eastern publicity manager for Warner Bros., training west to confer with Charlie Einfeld and others on forthcoming releases.

"There's Always Juliet" company starts rehearsal tomorrow (8) at Malin Studios in N. Y. for Bucks County Playhouse season's opener June 16.

At least three Broadway show girls will be line skaters in "Hats Off to Ice" (due at Center, Radio City, in June). They are Marion Lulling, Dorothy Thomas and Jane Petri.

Harry H. Buxbaum h.o. sales exec for 20th-Fox, tossed a farewell party for his son. Lt. Harry S. Buxbaum, Jr., at his Long Island home prior to latter's departure for active service.

Harold Greenberg, buyer-booker for the Netco circuit upstate, who was slated to go into the Army, has been deferred, confirming what a fortune-teller told his wife would happen.

Jeanne Cagney coasted last week to visit mother, who's critically ill. Expects to remain until June 15, when she's due here for rehearsal for legit role. Also radio appearance on the "Silver Theatre" airer on July 9.

Ray Barrett, ex-N. Y. Daily News drama ed, left the Jean Dalrymple publicity office Saturday (3) and joined Army Special Service Monday (5) in N. Y. as "special representative."

Eddie Cantor's war bond spiel at Grossingers Saturday (3) accounted for $200,000. Cantor himself went for $10,000 and the Grossinger family boosted the ante $25,000. A pair of nylon stockings brought an offer of $15,000.

Failing to get a star, A. P. Waxman and Howard Dietz may cast a "surprise" find in the Sadie Thompson role for their musicalization of "Rain." Rouben Mamoulian and Agnes de Mille will stage and do the dances respec.

Reginald Denham and Sam Grisman pick up Meyer Davis in Sioux City, Ia., later this week, en route to Hollywood, where the latter is producing a Coast company of "Wallflower." Davis' son, Gary, is at the Iowa base, hence the stopoff.

Chicago

Carmelita Pope has joined cast of "Kiss and Tell."

Elsa Maxwell and Jack Warner in town last week.

Luise Rainer in town last week enroute to Hollywood after USO overseas tour.

Carmen Cavallero now at the Empire Room, will do three pix in Hollywood this summer.

Billy DeWolfe who was stationed at Great Lakes, received a medical discharge because of arthritis.

Barney Ross here last week prior to leaving for Hollywood to discuss the movie based on his life story.

Film Row will pay tribute to Fred Barto, former Paramount chief here, who suffered a paralytic stroke.

Chief Boatswain's mate Guy Robertson back after spending eight months on a destroyer in the South Atlantic.

Bill Snyder transfers from the Camellia House to the Mayfair Room, June 28, with songstress Irene Bordoni.

Konrad Neuger, former director of the Metropolitan Opera chorus of N. Y. taking over in same capacity for Chicago Opera Company.

Pamela Britton, one of the leads in the Chicago cast of "Oklahoma" leaves July 1 for Hollywood for her first pic "Anchors Aweigh," starring Frank Sinatra.

Jack Benny due here this month to visit his father before going overseas on a USO Camp Show tour. Larry Adler now at the Palmer House, will make the trip with him.

Hollywood

Robert Young laid up with flu.

Joan Fontaine divorced Brian Aherne.

Peggy Carroll changed her screen name to Jean Stevens.

Irvin S. Cobb estate sold the beach home at Santa Monica.

Linda Stirling, western player, hospitalized with appendicitis.

Everett Freeman, screen writer, hospitalized with a leg infection.

Jennifer Holt filed suit for divorce against Major William M. Richey.

Andrews Sisters in town for pictures after six-month theatre tour.

Walter Mayo checked out as production manager for Lester Cowan.

Eleanor Frances Peters legally adopted her screen name, June Allyson.

Mary Pickford and Lieut. Charles (Buddy) Rogers adopted a two-year-old girl.

Harry Carey returned from New York to recuperate from appendix trouble.

Major Frank Lloyd, in the Army two years, will shortly be on the inactive list.

Harry Rapf returned to his Metro executive desk after two months of vacationing.

Alexis Smith announced a church wedding with Craig Stevens, to be solemnized June 18.

Lee Loeb, co-author of "Sleep No More," stage play, to Chicago for opening on Labor Day.

Pvt. Lee J. Cobb, on loanout from the Army, joined the "Winged Victory" troupe at 20th-Fox.

Bob Crosby drew a second lieutenant's commission in the Marines, with orders to report in two weeks.

James Allen, formerly with OWI in Washington, checked in at Warners as assistant to Charles Einfeld.

Metro is building an ornamental archway over the auto gate to commemorate the studio's 20th anniversary.

Smiley Burnette goes on a coast-to-coast stage tour starting in July after completing two pictures at Republic.

Sherrill Corwin returned to his desk as manager of the Orpheum theatre after three weeks of business in New York.

Helen Broderick moved into Sol Lesser's "Three's a Family," replacing Charlotte Greenwood, who is busy with radio.

Constance Moore rushed to the hospital after collapsing on the "Atlantic City" set at Republic, and examined for possible appendectomy.

Dr. Manuel Gonzales Montesinos Mexican educator, huddling with Dr. Herman Lissauer, chief of Warners research staff, on historical data for Latin-American films.

Honolulu

By Mabel Thomas

Sandra Shaw and the Belfonatins in USO unit here.

Claude Thornhill very popular with the Navy lads.

Billy Ahearn recovered from recent siege of illness.

John J. Gerrity somewhere on Oahu and looking great.

Glimpsed Henry Fonda grabbing a windward side bus last week.

Eddie D. Dowling (Navy) promising some snappy entertainment here.

Cesar Romero signed plenty of autographs on his day off at Maluhia.

Bobby Del Rio completed Aussie tour and now playing all locations here.

Honolulu Community Players have another successful show in "The Doughgirls."

Com. Eddie Peabody and his tunesmiths gave Honolulu a grand round of entertainment.

Pfc. Lee Brinker, showing his worth as stage mgr. for Hawaii's largest rec center.

Herky Silverman, "The G.I. Ray Bolger," gives 100% at every performance he plays.

Allyn Breyley formerly of MCA, handling the shows and talent for Navy at Royal Hawaiian hotel.

Con. Amus. Co. purchased theatre site from Paramount, and will build a theatre as soon as conditions permit.

Gen. R. C. Richardson, Jr., ordered blackout lifted and Hawaii now enjoys lights in the homes. Curfew remains the same, everyone off the streets at 10 p.m.

Doc Wyman, of the U. of Hawaii, putting on a real meller for the Seventh Air Corp and its a knockout show. "Love Rides the Rails," the adlibbing offside is side-splitting and this type of show is a wow from all angles.

Hawaii's next big problem and one for the USO to figure out, is a suitable location for the Negro soldiers. Over 35,000 Negro troops are here and a special recreation center must soon be established for these men. One and a half million dollars is Hawaii's allotment for the USO.

London

T. Hayes Hunter, head of Film Rights, who died recently, has willed directorship in firm to Heddon Mason, who looked after concern while Hunter was in America.

H. M. Tennent's "Emma," adaptation from one of Jane Austin's novels, starring Anna Neagle, grossed $2,000 at its opening at Opera House, Manchester, record for a straight play.

Boosey & Hawkes, one of oldest music publishers here, plans to concentrate on "pop" numbers after war. Intend to devote Cavendish Music Co., one of their subsids, for this type of song.

Sir Alexander Korda has sent $20,000 as endowment of 10 scholarships to Royal Academy of Dramatic Art. Awards go to young men and women of British nationality demobilized from the services.

Alfred Esdaile framing girl show, similar to that in Whitehall theatre, which he recently lost to Phyllis Dixey, for Winter Garden. He will do this in conjunction with Bernard Delfont, lessee of house.

Ambrose has shelved idea of reviving Cole Porter's "Anything Goes" as starrer for Anne Shelton. Instead, he favors "Bing Boys Are Here," the Nat D. Ayre-Fred Thompson-Clifford Grey musical.

Henry Shcrek's "Three Waltzes," his first show since returning to civilian life, starts rehearsals Aug. 20. Already booked for 19 weeks in provinces, with Evelyn Laye, who has interest in it, starred.

Washington

USO will test talent for Camp Shows, Inc., with the auditions scheduled for June 21.

Jack Foxe of Loew's Columbia theatre has been moved to Richmond, Va., to replace George Peters in the U. S. Army.

Evalyn Tyner, current on the Capitol stage this week, will play a concerto with the National Symphony orchestra in July.

Theatre managers in this territory will have $975 in extra prizes for those making the best showing on the Fifth War Loan.

Secretary of the Treasury Morgenthau has given the Stage Door Canteen use of the northwest wing of the U. S. Treasury terrace for Saturday night overflow dances in the open air.

RKO Tele Unit

Continued from page 3

which has the appearance of 'motion pictures in the home' may seem to many theatre owners to be a potent threat to theatre exhibition.

"Motion pictures are the customers and the only customers of the major distributing companies. Exhibitor interests come first and must be protected in every way possible, but this cannot be done simply by ignoring this new medium of entertainment. To turn our backs upon television would be a disservice to the exhibitor."

According to the statement made by Ralph B. Austrian, executive v.p. of RKO Television Corp. the RKO television activities are aimed strongly for advertising sponsorship and television users. Austrian plans to offer advertisers both filmed television programs and live-talent package productions.

Aside from the preliminary plan to produce such type of entertainment, RKO announces no further details for the development of the new medium. For the time being, as far as can be ascertained, the RKO television subsid is largely a program building service.

Arthur Willi, RKO talent director in the east, has been appointed talent and casting director of the new subsid, with Thomas H. Hutchinson, former television program manager for NBC and later television director for Ruthrauff & Ryan, in charge of television production.

Officers of the new subsid have been appointed as follows: N. Peter Rathvon, chairman of the board; Frederic Ullman, Jr., president; Ralph B. Austrian, executive v. p.; Malcolm Kingsberg, v. p.

As reported in "Variety" several weeks ago Pathe (RKO subsid) is scheduled to film and edit the national Democratic and Republican conventions in Chicago in collaboration with NBC.

Literati

More on the Schnoz By Hutchens

John K. Hutchens, N. Y. Times radio editor, who accoladed Jimmy Durante in his weekly column some weeks ago, wrote a warmly appreciative article about the Schnozzle in the Sunday (4) Times magazine section. It was headed "Durante's Away, but Not for Long" (he's in Hollywood) and the subtitle was: "He can do without Broadway but can Broadway do without him?" Commenting on Durante's comeback in show business he said: "The little man with the big nose has reaffirmed his place as one of the greatest clowns of this era."

The yarn sketches the rise of the Schnoz in the night clubs along with Eddie Jackson and Lou Clayton. Came a time when the trio was offered an engagement in a class cabaret and on the advice of the late Sime Silverman the date was declined. Said *Sime*: "Don't go looking for that kind of public; make them come to you." *Sime* was referred to as "the Broadway sage." Commenting on the advice given Durante, Hutchens said: "*Sime* was right, as he was about most matters connected with show business."

Hutchens also mentioned the opinion of the late George M. Cohan who watched the trio go into extended routines for night club audiences and said: "Those guys never sit down"

William J. Rapp Estate Appraised

Estate of late William Jourdan Rapp, who as editor for 15 years of True Story mag developed the confession school of writing, left an estate appraised by the New York State Transfer Tax Dept. here at $85,800 gross and $78,207, net value. All goes to his widow, Mrs. Virginia V. Rapp, of New York.

Rapp was author of several plays, one of which "Harlem," had considerable success. Others, not so successful, were "Whirlpool," "Substitute for Murder," "The Holmses of Baker Street," and "Hilda Cassidy." He also turned out several novels and radio skits.

He died on August 12, 1942, at his Summer home, Mohonk Lake, N. Y.

Cartoon A-Borning

New feature strip for newspapers is being whipped up by Al Lackey, former husband of Sophie Tucker, who is now in Hollywood collecting material. Strip, to be known as "Colorful Characters," depicts the important and embarrassing moments in the lives of screen, stage and radio stars and personalities.

Understood it will be syndicated in autumn with around 400 newspapers as a starter.

AP's Pix Reviews

Associated Press began reviewing one film per week last Thursday (1), first time in years that a pic review went to all clients of wire service. Idea was put into effect by Jack O'Brian, new AP amusement editor. Initial film reviewed was Jules Levey's "Hairy Ape," to be released shortly by United Artists.

Nugent's Plans

Frank Nugent, former N. Y. Times first-string film critic, who recently finished a stint of several years on the 20th-Fox studio story board, is currently in N. Y. lining up magazine contacts for future stories on the film colony.

He returns to the Coast, where he now makes his home, June 14.

Guiterman's 78G Estate

Estate of late Arthur Guiterman, playwright, poet and lecturer, was appraised in New York last week by New York State Transfer Tax Department at $78,507, gross value, and $75,786, net, including his place at Arlington, Vt. Bulk goes to the widow, Vida L. Guiterman of New York.

Guiterman died at 71 in Pittsburgh last Jan. 11.

Dozier's Explanation

Bill Dozier, Paramount story editor on the Coast has a piece in the current Satevepost explaining why Hollywood changes the stories bought for pictures.

Siegferth's "Crystal Ball" Reading

Charles A. Siegferth, who quit newspaper work several years ago to teach journalism and radio script writing in New York high schools, has been weaned back to journalism as political expert-writer on the Brooklyn (N. Y.) Citizen.

In addition to covering run-of-the-mill politics in Kings County, Siegferth also conducts, anonymously, the "Off the Record" column. So many of his political predictions have materialized that he has the Brooklyn politicos wondering whether he's one of the "mystic boys" or has a champ tealeaf reader in the offing.

However, he's got them all watching and reading the column if for no other reason than to learn if they're still on the payroll.

CHATTER

Bruno Fischer, author "The Hornet's Nest," Morrow, inducted, Army.

Erney C. Prince, INP feature editor, ogling Hollywood studios for material.

Lucien A. Sauvage, Reuters Hollywood man, has started a new col for Latin-American clients.

Ernest C. Price, New York chief of International News Photos, lining up art contacts in Hollywood.

Julia Neal in Hollywood to gather material for a series of personalities for Young America mag.

Peter Dixon, after a year in the Merchant Marine, has written a book about his war experiences.

Julia Neal, editor of Young America Magazine, in Hollywood to write 10 yarns about Republic players.

Claire Leonard will have an article on the American Negro theatre in the July issue of Theatre Arts Magazine.

Paul Hunter, publisher of Liberty, Silver Screen, Screenland and Movie Show, gandering the Hollywood scene.

Rupert Hughes around New York and Chi for three weeks lining up details for convention coverage for the Hearst string.

New news bureau for Time in Boston, with Jeff Wylie moved up from the mag's Louisville, Ky., news bureau to head it.

Joe E. Brown's book about his 150,000 miles of battle front touring will be published in September by Doubleday Doran.

Field publishing a book of bedside verse, to be entitled "Pin-up Poems," by Diana Johns, night-club singer, who writes her own comedy songs.

Jerome Odlum's new novel, "The Mirabilis Diamond," less than half completed, has been contracted for Autumn publication by Scribners.

Dip Slightly

Continued from page 3

sharply curtailed since Pearl Harbor, is being evaluated by prominent economists and industrialists.

Post-War Work

Estimated that 3,000,000 to 4,000,000 war plant workers can be readily absorbed into industries supplying civilians and that others would be absorbed as the reconstruction process gains headway. The changeover from war to peace time industry is considered likely to be gradual by most economists and no sharp upset is, as a result, foreseen at this time.

General indications, from various picture trade sources, is that the peak in the b.o. boom, has about passed in the U. S., as it has in England, according to Francis Harley, managing director for 20th-Fox in Great Britain. Harley stated last week that British boxoffice figures are "out of line with normal expectancy. Big pictures take in such enormous grosses that they may never again be equalled."

A similar condition, also evident in the United States, is one which theatre operators, producers and distributors have for some time anticipated. Adjustment from peak to slightly lower levels, however, is considered normal with both rental and b.o. receipts still steady at much higher levels than at any time before Pearl Harbor.

Jobless Aircrafters No Threat to Boffo

Los Angeles, June 6.

Layoffs of thousands of aircraft workers in this sector are not causing any worry among local first-run theatre operators. Exhibs figure the laid-off workers have plenty of money and will have more time to spend it while waiting for new employment.

Manpower authorities here announced that a majority of the released workers will be absorbed in other plants within the next four months.

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S.O.S. FOR SCREENWRIGHTS

Scarcity of Top Acts, Bands Cues Many Theatres to Quit for Summer

Scarcity of topflight vaude acts, added to the thinning ranks of available name bands, is increasingly responsible for many vaude houses shuttering for the summer or switching to all-pix policies.

Another factor, although of secondary import, is the difficulty of maintaining air-conditioning systems in the face of the Government squeeze on Freon, a necessary element in the operation of refrigerant setups.

Closing this week of the Metropolitan, Providence, brings to three in the New England sector the number of split-week vaude houses, formerly operated on an all-year basis, which are calling it quits for the summer. Last week the Empire, Fall River, and the Plymouth, Worcester, gave up the ghost for the duration of the hot season. Operators of all three houses cited lack of potent stage attractions as reason for their shuttering.

The Stanley, Pittsburgh, Warner-operated, is dropping its stage policy June 30 and will operate during the summer with straight pix. Biz of late has been off, but paucity of live

(Continued on page 44)

Newsreels of Invasion Akin to a Ringside Seat On Normandy Beachheads

Washington, June 13.

Preview of first invasion newsreel pictures here today (13) constituted a virtual battlefront ringside seat on D-Day, with consensus of opinion that this newsreel story, first full battle picture done by Allied newsreelers, is the outstanding one to come out of the war. While at times grim, as men fall from real bullets or shells, viewers were impressed by the confident attitude of all troops not only as they left England but when they disembarked to hit the beaches. Many termed the newsreels' story, which runs about 10 minutes, the greatest sales argument developed thus far in the Fifth War Loan drive.

Every foot of the thrilling story

(Continued on page 14)

ETHEL MERMAN AS 'SADIE THOMPSON'

Ethel Merman will star in a musicalized "Sadie Thompson" on Broadway this fall. It's an adaptation of "Rain," in which the late Jeanne Eagels made her top success.

"Sadie" will be presented by A. P. Waxman, with Paramount, Mary Pickford, Howard Dietz and Meyer Davis interested among others. Book and lyrics have been written by Howard Dietz, with the score by Vernon Duke. Rouben Mamoulian will handle the direction, with Agnes de Mille directing the dances.

Warner B'klyn Lab Used To Turn Out Dressings

A total of more than 25,000 surgical dressings have been turned out by the special unit established to make them at the Warner film laboratory in Brooklyn, with cooperation of the Warner Club. Additionally, the unit now has 40 regular blood donors, mostly girls, to the Red Cross blood bank.

The Brooklyn lab surgical dressings are made after working hours by employees from all Warner, N. Y., departments.

B'cast Income Up 50% in 1943—FCC

Washington, June 13.

FCC totals released here today showed a broadcast service income for 796 stations in 1943 of $46,481,397, or approximately 50% more than the 1942 figure for the same outlets of $30,673,542. Stations included all but 24 not reported yet, 36 non-commercial outlets, and 14 outside continental U.S. and nine key stations owned by major nets.

Figures released represent service income after reduction for operating expenses but before tax deductions. Only 73 stations, as compared with 173 in 1943, reported operating losses last year, according to FCC figures. Eighty-three outlets said they made less money last year than during the preceding 12 months, while 713 listed greater profits in 1943 than 1942.

According to FCC, NBC earned 137% on its investment in 1942 and 190% in 1943; CBS 97% in 1942 and 158% last year; Blue 8% in 1942 and 149% in 1943, and Mutual 59% on investment in 1942 and 84% last year.

JUKE PIX CENSORSHIP MOVEMENT ON TAPIS

State censorship plans are reported under way to tighten control of peep shows on celluloid, with N. Y. Board of Education officials in Albany (which controls the N. Y. Board of Censors) understood taking the lead in a movement which may spread to other states throughout the country. Albany is getting ready to ask for censorship seals at the end of each picture instead of the end of a reel of eight or more pictures used in jukebox machines with film.

Films began to be used in peepers within the past year, and although there are not more than 250 such machines in the U. S., censors, police officials and local political groups have been watching the peepers be-

(Continued on page 2)

WANT AUTHORING DIRECTLY FOR PIX

80-90% of Present Scripters 'Adapting' Material for Films—Clark's (M-G) Views on 'Name' Writers

CUED BY PLAYWRIGHTS

By MORI KRUSHEN

Belief is growing among motion picture story department and production executives, east and west, that if the screen is to realize its full stature, a school of great writers must be established to do for motion pictures what playwrights do for the stage.

Pointed out that the great ma-

(Continued on page 14)

$1,735,000 Lost in '43-44 On 11 Flop N.Y. Musicals; Top Coin for NG Tuners

Season of 1943-44 established no records for the number of hits produced but certainly broke the ceiling on the quantity of musical flops. There were 11 such casualties and also were one or two others which won back the investments, with not much more to spare. Two major musicals had been withdrawn the previous

(Continued on page 21)

ROI OTTLEY TO WAR ZONES FOR LIBERTY

Roi Ottley, Negro journalist and author whose "New World A-Comin'" show is spotted Sunday afternoons on WMCA, N. Y., leaves soon for Liberty magazine as an accredited correspondent in North Africa, the Middle East and China. He will be gone two years, reporting on war-borne conditions as they affect the Negro.

Believed to be the first time that a top mag has lined up a Negro as an accredited correspondent for such a mission.

Oughta Name Hitler As Co-Respondent

Toledo, June 13.

The manpower shortage has affected the domestic life of John C. Rihacek, owner of the Rumpus Room, Toledo nightclub.

His wife has filed a petition for divorce, charging that he made her tend bar and serve drinks and lunches in his establishment when she wasn't cooking, washing, ironing, housecleaning, and tending their three children.

B. O. Very Steady Since D-Day Came; Some Sectors Stronger Than Before

Although D-Day itself, Tuesday (6), immediately dropped business in the film theatres that day, the first week of invasion has been unharmed on an average throughout the country, according to figures so far available, while in some sections the take has been comparatively stronger than for the week prior to the landing on the continent.

This includes the first-run theatres in N. Y. as well as neighborhood circuits in the area served out of the N. Y. exchanges, it is reported. However, the totals both for the past week and the prior week are less than in 1943, due in part, of course, to the seasonal drop expected every year at this time. Other factors which have contributed recently to a dip in grosses include earlier hot weather than usual in many sections of the country, thinning of Army camps and some reduction in defense work, plus the possibility that anxiety over arrival of D-Day kept some people from going to theatres. The quality of product has been no deterrent.

Operators in the N. Y. sector, as well as around the country, have in

(Continued on page 21)

Shipping Administration Cites S.S. Carole Lombard

Washington June 13.

The Liberty ship, Carole Lombard, named for the late film star who was killed in a plane crash while on a bond-selling tour, has been selected for special mention by the War Shipping Administration.

WSA reports that the vessel and her captain have been honored by the British Admiralty for fine work in rescuing survivors of a British freighter. The Carole Lombard was launched last January in California.

Invasion Hypos War Bond Sales

The invasion news last week gave the motion picture industry's Fifth War Loan campaign added impetus. Last-minute reports to R. J. O'Donnell, national chairman of the industry's bond drive, reveal that the high pitch of enthusiasm among exhibitors throughout the country has mounted steadily.

Close to 16,000 showmen; distributors and allied branches of the industry have been mobilized for the industry's biggest War Bond selling campaign, following regional rallies in 19 cities, as well as state and local meetings.

Corporate purchases during the Fifth War Loan, by the industry, had topped $41,100,000 last week. Corporate bond buys reported are: Paramount Pictures and theatre partners, $15,000,000; 20th-Fox and National Theatres, $11,000,000; Loew's, Inc., and subsids, $10,000,000; Universal, $3,500,000; Republic, $200,000; United Artists, $500,000; National Screen Service, $200,000; Skouras

(Continued on page 11)

PINE-THOMAS MAKING 1ST EXCL. TELE PIC

Hollywood, June 13.

Pine-Thomas, film producers, have given the gun to the first picture to be made here exclusively for television. Film is built for commercial standards set by the Ruthrauff & Ryan agency for Lever Bros. (Rinso), the client.

Maxwell Shane, director of the short, wrote the script in collaboration with Lee Cooley, video director of the agency, who set the deal while here on a survey. Cooley heads east Friday to make a report on film studio's reaction to television, and the attitude of filmsters here to making pictures exclusively for television.

The Pine-Thomas film, which is just short of one reel, will be televised over DuMont's N. Y. station.

Blue Net Project Aims At Readjustment Of Discharged War Vets

Blue network is setting up a unified program using the resources of radio, churches and civic organizations to aid in the readjustment of discharged war veterans returning to civilian life. Program, under the direction of James T. Manchester, former chief of the reemployment division of the New York headquarters of Selective Service, will utilize a weekly radio program, local panels set up to act as guidance agencies, a centralized research organization and a plan for cooperation with employer and labor organizations.

Air session will be a forum with a clergyman, physician, psychiatrist, medical research worker, vocational guidance counsellor, businessman, labor relations expert and a factory personnel man. Each week the panel will interview discharged veterans in an attempt to solve their problems and help them readjust themselves to civilian life.

SHERMAN'S FILM ON 'LIFE OF TOM MIX'

Hollywood, June 13.

Harry Sherman pacted Gerrity Bros. Shows for use of their menagerie and wild west acts which he will employ for circus sequence in his forthcoming picturization of "The Life of Tom Mix."

Gerritys will bring the show off the road in late August or early September for filming at Coast studios.

Copyright Mixup Derails Bob Burns' Invasion Lyrics For 'Casey Jones'

Hollywood, June 13.

Jammed up in a copyright situation, the Bob Burns show on NBC last Thursday was forced off the air for two minutes, 17 seconds, on the Coast repeat. Network spokesmen said that clearance for use of "Casey Jones," with special invasion-flavored lyrics, had been approved by Shapiro-Bernstein, copyright owners, and later rescinded by Elliott Shapiro. NBC then appealed to Jonie Taps, S-B rep now on the Coast, who gave permission for use of the oldie. Taps said he was unaware at the time that his New York office had turned down the request nor was he so advised.

Situation arose when S-B demanded assignment of the lyrics to the firm before it would okay clearance. This NBC declined to do and the number was ordered out. Meanwhile, someone at NBC here approached Taps, and with his approval, the "Casey Jones" number was restored to the script. Ten minutes before broadcast time for the Coast, NBC received word from its N. Y. office to pull the number. By then it was too late to rewrite the spot, so NBC flipped the switch and picked up a piano solo from an adjoining studio.

Ruthrauff & Ryan agency and NBC are expected to make an issue of the controversy, claiming that they are at the mercy of publishers, who approve a clearance and later put through a rescinding order. What irked the agency was asserted timing of the action by the publishers so that it would catch them just before broadcast time and force an assignment of royalty rights rather than disrupt the program.

SENATOR BARKLEY'S KUDOS TO PIX BIZ

Washington, June 13.

Presentation of the Film Safety Awards Committee's plaque last Thursday (8) to Metro and Pete Smith was featured by a tribute to the industry's war work by Senate Majority Leader Alben W. Barkley (D., Ky.). The award was given for the film, "The Seventh Column," with honorable mention for other shorts going to Columbia and M-G.

"The motion picture industry," Barkley said in a speech which was broadcast, "has rendered noble wartime service on many fronts. It has helped to arouse a high degree of patriotism. It has met the wartime challenge. I have confidence that in the happy days of peace to come, the industry will continue to be alert to peacetime service. There is no better way that it could be rendered than to help make America safe. The industry has provided entertainment for our men on the fighting front. It has sent its stars to the battle zones to lift morale."

Charles Francis Coe, MPPDA v.p., asserted that "inescapably imbedded in every entertainment picture is a depiction of our way of life, of our opportunities, of our everyday blessings which, to the less fortunate world, fire the coal of ambition, light the flames of hope, point the way to greater security and happiness." Coe accepted the award on behalf of Metro.

Col. John H. Stilwell, president of the National Safety Council, presented the award and paid tribute to the industry's job of forming public interest and keeping up morale.

2 Nugent Daughters To Make Stage Debuts

Elliott Nugent's two oldest daughters, Lee and Barbara, will make their stage debuts this summer in the strawhats. Barbara, 16, will appear Monday (19) in "Mrs. January and Mr. Ex" at the Casino theatre, Newport, where she's signed for the season. Lee, 18, signed with the Cambridge, Mass., Playhouse for the summer. Lee also made her first film appearance this winter as one of the "Goldwyn girls" in "Up in Arms," which her father directed.

Nancy, 11, the Nugents' youngest daughter, made her stage debut in "Tomorrow the World" last year.

Serlin Commuting

Hollywood, June 13.

Oscar Serlin, who left for New York today (13), will return to the Coast in four to six weeks.

Reason for return is to scan progress of plays being written here by three playwrights especially for Serlin.

Not Talking

Hollywood, June 13.

When it became evident that the cold weather had deprived this community of any spring whatsoever this year, the Californians stopped talking to the Californians. And when it grew even worse than that, the visitors quite talking to the Californians. But since Sunday night's two earth shocks the visitors aren't even speaking to the visitors.

Nobody talks to anybody now.

EDDIE CANTOR AGAIN HEADS JEWISH GUILD

Eddie Cantor was re-elected president while almost all the other officers were retained in their posts at the annual election of the Jewish Theatrical Guild in New York this week. New officers are Marcus Heiman and Ted Lewis, both vice-presidents. New Council members are Robert M. Weitman, Harold Rodner, Joe Laurie, Jr., Ben Boyar and Emil Friedlander.

The complete list of officers and council members are as follows:

Officers: Eddie Cantor, president; George Jessel, Fred Block, Wm. Morris, Jr., Marcus Heiman, Jack Pearl, A. A. Jaller, Ted Lewis, vice-presidents; Abe Lastfogel, treasurer; Nat Lefkowitz, asst. treasurer; Wm. Degen Weinberger, chairman of board of trustees; Dr. Leo Michel, chairman of relief; Lt. Henry Katz, legal committee; Dave Ferguson, executive secretary.

Council: Louis Bernstein, Charles Cantor, Nat Dorfman, Benny Fields, Lester Hammel, Moe Hoffenson, Morris Jacobs, Henry Jaffe, Dr. Elihu Katz, Marvin Schenck, Harry Schumer, Robert M. Weitman, Harold Rodner, Joe Laurie, Jr., Ben Boyar, Emil Friedlander.

Veronica Lake Bursts Dam in Hub Bond Pitch

Boston, June 13.

Veronica Lake, appearing as featured star of an all-service bond-opener revue Monday night (12) in the Boston Garden, ticked off the audience to a crisp when she lost her temper after those behind her in the balcony yelled at her to speak louder.

"Who are you?" she scorched, "Bobby soxers?"

"No!" they yelled back.

"Well, who do you think you're listening to," she demanded, "Frank Sinatra?"

As many left the hall, the star launched into as grim a bond plea as Boston ever heard, referring, in part, to soldier "basket cases."

Miss Lake appeared with her thumb bandaged (it was broken in Chicago after a fall Friday) and spoke at the end of the revue, which also featured Lt. Comdr. Jack Dempsey, Joan Edwards, Walter O'Keefe and Sgt. Gene Autry.

Show was produced with an all-service cast from the northeast sector, army, and proved okay entertainment to the 14,000 spectators, who paid an estimated $5,000,000 via bond purchases. Event was one of a series inaugurating the Fifth War Loan drive here. Show, entitled "Direct Hit," tours New England during the next month.

Shift Jennifer's Suit

Los Angeles, June 13.

David O. Selznick's suit against 20th-Fox, involving the loanout services of Jennifer Jones, has been shifted from Superior Court to U. S. district court.

With 20th-Fox incorporated in New York, Judge Alfred E. Paonessa ruled that the case belongs under Federal jurisdiction.

Arlen's Auto Accident

Hollywood, June 13.

Michael Arlen, struck by an automobile in Beverly Hills, is now in Santa Monica hospital with shoulder and leg fractures.

Writer, who had planned to leave this week for the east to visit his wife and children, is expected to remain in the hospital for next three weeks.

104th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1944"

El Capitan Theatre, Hollywood, Cal.

"Ken Murray's 'Blackouts' is so funny we're going to bring Grandpappy Spears next time."

LUM and ABNER

Concert Tour, Pic Deal Being Set for 'Basin St.' Show With Cross, Borge

"The Chamber Music Society of Lower Basin St.," Blue network Sunday nighter for Woodbury's featuring Paul Lavalle's orch, Milton Cross, Victor Borge and guests, is in the dicker stage on two deals which would take the show out of New York. One entails a picture stint for Universal. Full-length feature is contemplated although the thing at present is only in the talking stage with MCA also involved.

Also contemplated is a concert tour in New England, probably on a three-nights-a-week basis, through William Morris. Dates and locations only tentative as yet, with bookings, if confirmed, to start late this month. "Basin St." on tour represents a heavy financial outlay inasmuch as most of Lavalle's tooters are toppers among studio sidemen with many of them dragging down as much as $400 for their assignments on this and other network shows.

Recent departure from the show was baritone Dick Todd. To take up slack, Lennen & Mitchell is skedding series of femme chirpers, including Kay Lorraine (11) and Benay Venuta (18) for guest shots. Another innovation is spotlighting of individual musicians from the orch for solo chores. Felix Joby and Billy Butterfield, string bass and trumpet, respectively, with Lavalle did their stuff alone on two recent "Basin St." shows.

Juke Pix

Continued from page 1

cause of the come-on femme stills, posters and other s. a. advertising material which is hypoing circulation particularly among soldiers and sailors.

With most people believing that everything on celluloid is made exclusively in Hollywood, picture interests are involved to the extent that censorship of film, even though it would affect only jukes at the beginning, may spread to states other than those seven or eight areas where it is now established.

In case of regular releases, film once approved by the N. Y. Board of Censors is usually accepted in non-censorship states since the motion picture industry virtually guarantees that any print complies with N. Y. State regulations and that the same approved print, without alteration, is sent to other states.

In case of the celluloid peepers, however, there is no uniform production code and non-censorship states are mulling some form of control. Local police action is being watched also because it may stir up local politicians.

N. Y. educators are moving for regulation calling for a censorship seal at the end of each picture instead of the end of the reel in order to close loopholes whereby pictures other than those okayed by the censors can be used between the opening and closing pictures in a reel.

L. B. Mayers Separate

Hollywood, June 13.

Louis B. Mayer and his wife have separated. They would have celebrated their 40th wedding anniversary tomorrow (Wed.).

No divorce is planned, it was stated.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 13.

Having drawn the wrath of an outstanding Hollywood chatterer for chiding scribes who beat release dates to the punchline, it may not seem quite right for us to pick another fight with the press mob by asking news services why they always err on the side of gun-jumping.

The A. P. has been particularly remiss in this field, though Reuters, U. P. and I. N. S. have not been far behind. That the A. P.'s phoney invasion flash released Saturday (3) was less than three days ahead of the actual invasion flash might be explained as a delayed reprisal to pay off the U. P. for a similar phony flash in 1918 when Roy Howard broke the news of an armistice three days before it actually happened. It might be thus explained, but it wasn't the way the A. P. explained it.

They pulled out the "dead engineer of the railroad wreck" routine. It seems a teletype operator named Joan Ellis was practicing to become a moron and was behind in her homework. Her flash busted up everything from ball games to the kids' show at the Hitching Post. Why, one of the bullets of Buck Rogers was stopped in midair and never did reach the black heart of the treacherous cattle rustler!

America's four major networks, whose executives apparently would just as soon brush off George Washington Hill as the A. P., all cleared channels to broadcast the phoney flash. This after weeks of practicing how to handle the invasion news. It's lucky for us God gave us the natural resources by which we would win this war no matter how dumb we may act at times.

As for the adenoidal Joan Ellis, the telephone flash of her calms us on one front at least. Definitely not for pictures.

Nominee for the Showmanship Plaque?

That guy in the White House!

Imagine his making us suckers for a curve ball the way he did on the eve of the invasion. On the eve? Why, the invasion actually was going on while he was lulling every listener with his calm, soothing commercial about the meaning of Rome's liberation in this world revolution.

Nor were we alone in walking into the wirelessed booby trap. Everybody from Hitler down to Hirohito was listening. Everybody but Eisenhower, 11,000 pilots, 5,000 naval commanders and a couple of million officers and troops moving from England to France.

It was the cutest use of the feint in radio this war has developed and showed once again that anybody who plans to beat Roosevelt had better beat radio first.

Is There a Bulova In the House?

You may even hear Chicago bleating that the so-and-so in the White House even timed the invasion to shut off the testimony of Sewell Avery, the hot air borne warrior of Monkey Ward. A zealot for free enterprise, he hardly could have squawked with good grace when a greater attraction pushed his testimony off the air-channels and out of the newsreels.

Thus the determination to bring Chicago's recalcitrant tycoons into the war on an equal basis with the rest of America, and their determination to bust F. D. R. in two on the issue, went overboard with the first of the 5,000 warships to invade France.

That, kids, in show biz, is known as timing.

The King's English

King George's speech, conditioned by a stutter which timing, or spacing, in his case, has overcome, should prove a salutary lesson to commentators with an international audience.

His spacing gives strangers a chance to get the word behind the accent. Churchill employs this device, too. In fact King George obviously follows Churchill's technique as well as he can.

This spacing is important where foreigners are on the listening end. Winchell's trigger-chatter is hard for many Americans to understand. To the British it must sound like gibberish.

Certainly any of that stuff being rebroadcast or shortwaved ought to be reshot in slow motion. You don't have to shout to make a foreigner understand. All you have to do is to talk slowly like King George. That way even your own people may understand you.

Literati Showmanship

Timing, too, was in the release of Simon & Schuster's "A War Atlas For Americans," which arrived D-Day. Containing a foreword by Elmer Davis and 60,000 words of interpretative text, it also had more than 80 maps for those of us who want to get the picture.

Already we are so far ahead of the Allied command that a Pernod of the Dome's sidewalk cafe is making it hard to see the fleeing Nazis. That's what a lot of blue maps can do to us day-dreamers. Why, they even make the Danube look blue, and it hasn't looked that way in a hundred years.

Don Barry Booked By M'Arthur 'For Manila'

Hollywood, June 13.

Don (Red) Barry, who recently returned from a camp tour of the Southwest pacific, has a promise of opening in Manila after the American troops move in. On his tour, Barry met General Douglas MacArthur and expressed a desire to return at a later date.

"That's fine," the General said. "I'll see that you play the first show in Manila."

JOHN BERRY'S FIRST PIC

Hollywood, June 13.

John Berry, former Broadway stage director who worked with the Group Theatre, has been set to handle "Miss Susie Slagle's" at Paramount.

This is his first film chore.

L.A. to N.Y.

Walter Bunker.
George Evans.
Tom Fizdale.
Marjorie Gateson.
Mrs. Elliott Gordon.
James R. Grainger.
Val Grossman.
Hugh Huber.
Leo J. McCarthy.
Forrest Orr.
Ed Raftery.
Bogart Rogers.
Lester Santly.
Sig Schlager.
Oscar Serlin.
Harry Sherman.
Blanche Thebom.
Leonard Warren.
Monty Woolley.

BERLIN'S 'ARMY' SHOW MAY GO TO AUSSIE

Irving Berlin's "This Is the Army" will head for Australia after its current Italian tour is completed, according to advices received here. Just when the Army show will wind up in the Italian sector is not known. It may go into France before the So. Pacific junket.

Berlin is reported due back in this country July 1. He has been with the show in Italy and will probably tour with it to Aussie.

"Army" is slated to play Rome, after its Sicily tour.

Ratoffs Divorcing

Hollywood, June 13.

Gregory Ratoff and Eugenie Leontovich have announced their divorce plans, with legal action starting in a few days.

Miss Leontovich's complaint will be mental cruelty, but both take the blame for their marriage going on the rocks.

N.Y. to L.A.

Zoe Akins.
Sidney R. Buchman.
Judith Evelyn.
Jack Kapp.
Mack Millar.
Lee Mortimer.
Casey Robinson.
Rocco Vocco.

STABILIZE UA OPERATIONS

Metro May Offer 8-10 Oldies To Offset Acute Product Shortage

Metro is planning to relieve the product shortage by making eight or 10 of its old pictures, to be priced in one of the lower brackets, available to exhibitors in those areas where operations are suffering due to the booking bottleneck in key situations and other factors, such as the curtailment of releases this year. At the same time, Metro sales execs are also planning to place "Bathing Beauty" and "The Canterville Ghost" on the market quickly as a block of two pictures, thus providing additional product pending the lineup of more releases for the next block.

Reported, further, that Metro is not looking for first-run business on any old pictures to be released and that such product, if made available, is destined for the lower brackets because it is regarded largely as an emergency service.

While no final decision has been made insofar as the oldies are considered, it is understood that the move is receiving serious consideration primarily as a means of relieving shortage areas.

Despite strong pressure and a constant stream of attractive offers from exhibitors throughout the country, it is understood that no old pictures with Clark Gable, Robert Taylor or James Stewart are to be made available because it is felt that in putting out such reissues the Army service records of the stars would be capitalized on.

Metro last year, for the first time, made some 10 old pictures available, but this was done because the company had ample supplies of prints available. Metro dropped its previous practice of junking film at the end of two or three years after Pearl Harbor.

With the threat of an air attack on the Pacific Coast, at that time a strong possibility, Metro stored film all over the country as a safeguard against complete loss of film and wholesale theatre closings in the event that Hollywood was bombed.

Reissues a "Lifesaver"

Minneapolis, June 13.

Picture "shortage" has many Twin City independent exhibitors dating reissues and some independent product on Sundays to good boxoffice results. Reissues have been a lifesaver for uptown and suburban houses using three to four weekly changes.

Warners, coming out with six more reissues during the next 30 days, are regarded by the trade as "lifesavers." Their reissued "Oklahoma Kid" has pulled sock grosses all along the line in this territory.

The "shortage" has brought more capitulation among Twin City independents to percentage which they still assail bitterly. However, only M-G, 20th-Fox and Paramount now are demanding percentage for certain of their releases. Warners is giving the Minneapolis and St. Paul independents the alternative of buying either flat or percentage. The boys are going for this deal almost unanimously.

Metro's Roadshow Plans For 'American Romance'

Metro is discussing plans to roadshow "An American Romance," not only in N. Y. at the Astor, but in other keys throughout the country later this summer or early in the fall. Meantime, "Bathing Beauty" goes into the Astor, N. Y., on a continuous pop-priced run June 27.

Print of "American Romance" arrived east last week and was immediately screened for homeoffice sales and other execs. No date, even tentatively, has been set for a tradeshowing as yet. Cost runs over $3,000,000, it is understood.

'Casanova' Due in Aug.

Negotiations are nearing completion for the world premiere of "Casanova Brown" some time in August at Radio City Music Hall, N. Y. Film, which stars Gary Cooper, is the first from International-Pictures, to be released by RKO.

Wanger Seeks 'Salome'

Hollywood, June 13.

First production on Walter Wanger's new production program at Universal is "Salome, Where She Danced," for which the studio is making a survey of colleges and talent schools for a gal to play the lead role.

Wanger's second production will be "A Night in Paradise," based on George Hellman's novel, "Peacock Feather," with Louise Albritton and Turhan Bey co-starring.

Columbia Pix Too Wants Radio Show

Columbia Pictures, with a budget close to $1,000,000, is shopping around for an airshow, following the inauguration of two other major film company programs over nationwide webs, Metro with a screen test show on Mutual, starting Monday (12), and RKO with its "Hollywood Showtime" stanza on the Blue.

Mutual, it is reported, turned down Col. on a news stanza across the board. Execs at the network are of the opinion that the client should go in for a radio show with a definite entertainment slant, rather than news, pointing out that the web has more than its share of such sponsored stints, both commentary and straight news.

One of the few known instances where a network has actually turned down such coin. However, Mutual execs are continuing their confabs with Columbia Pictures toppers looking toward a program idea suitable for proper exploitation of the film company's product.

Meanwhile, other webs are pitching for the account as well, although, surprisingly, they, too, are adverse to the sponsorship of news by the picture outfit.

UNIVERSAL PICS ALSO TELEVISION-MINDED

Universal executives, upon their return from the Coast late this month, are slated to begin negotiations looking toward the eventual investment by the film company in one of the major television companies.

Groundwork for the negotiations is currently being laid in N. Y. by several U toppers who did not go to the Coast to take part in the company's sales sessions during the past two weeks. Complete financial reports on several of the leading television organizations, including DuMont, Scophony, RCA and Western Electric, have been prepared for the forthcoming discussions.

Move, which has been in the works for several months, did not really start rolling until past couple of weeks, following the recently announced comprehensive television setup at RKO. However, unlike RKO, which has extensive theatre holdings, and is planning its entire video sphere on that basis, Universal, which owns no theatres, will invest in one of the companies which have pioneered the medium.

Gable, Back in Civvies, Readying for M-G Prod.

Hollywood, June 13.

Maj. Clark Gable appeared on the Metro lot today in civilian clothes. He has completed all his Army photographic chores in film editing, and went off the Government payroll officially last night.

He will take things easy for the next few weeks, vacationing and getting ready for a Metro film assignment July 1. He has been in the service since fall of 1942, when his final Metro picture, "Somewhere I'll Find You" was completed.

GREEN LIGHT ON SELZNICK OUTPUT

Election of a new United Artists board of directors, following the meeting scheduled next Friday (16) at Wilmington, Del., is expected to result in stabilization of UA operations. Current indications are that David O. Selznick will appoint Neil F. Agnew and George Bagnall among his reps on the board, while Mary Pickford is likely to appoint attorneys Isaac Pennypacker and Ed Raftery, UA prexy. Charles Chaplin is slated to confer with his attorney, Charles C. Schwartz, today (Wednesday) in New York to make a final decision regarding the selection of his board reps. While none of those mentioned are definitely set, that is the proposed lineup at the moment, according to company insiders.

Among those who may also be on the board, though non-appointment would result in no change in his current status or in the operation of the distribution organization, is Grad Sears, v.p. in charge of distribution. Each of the owner-members is to have three board reps, or may themselves serve as directors instead of one rep.

From accounts, the somewhat conflicting situation which arose when Selznick appointed Agnew as his producer-representative, has been clarified. Selznick, it is understood, had plans of setting up producer-distributor reps in 10 or more exchange centers. Reported that UA distrib toppers told Selznick that if he was planning to set up a distribution organization within a distribution organization there appeared to be no need for UA.

In any event, it was emphasized that United Artists has exclusive distribution rights for the next five Selznick productions, and also the five following these if Selznick is to acquire full owner-member status via stock ownership.

Selling Clarified

Under these conditions, it has been pointed out to UA field forces, any contract taken for a Selznick picture by anyone except a United Artists representative would be worthless.

It is understood, further, that no Selznick producer-rep can visit any of the UA exchanges without approval of the UA home office. Only if contracts negotiated by UA should be rejected by Selznick or his producer-reps, and if it is shown that such deals can be improved upon by Selznick's reps, would there be any likely need for an extension of Selz-

(Continued on page 21)

Mystery 'Disappearance' Of Mrs. Walter Futter Is Quickly Cleared Up

Adele Lacy Futter, actress-wife of Walter Futter, film producer, reported "mysteriously missing" last week via an eight-state alarm, is now safe in their New Market, N. J., manse.

Mrs. Futter told "Variety" over the phone that the general alarm was a faux pas and quite unnecessary since she had "merely gone to spend a couple of days with friends" in nearby Morristown, N. J. She had written a telegram to her husband on Tuesday (6), day of disappearance, entrusted it to a friend to send but latter, probably overcome with joy at invasion news, as Mrs. Futter put it, forgot to send it. Since she had never absented herself from home before without husband's knowledge she presumes he became panicked, figured the worst, and sent out the alarm. First she knew of it was when it appeared in newspapers, after which she got in touch with her husband and told him to "call off the bloodhounds."

Loew's Extra Divvy

Loew's, Inc., declared an extra dividend of 50c while at same time declaring regular quarterly divvy of 50c at directors' meeting last week. Both dividends are payable June 30 to stockholders of record, June 20.

Flat 20% Cancellation, Chain Curb, Flexible Arbitration Demands By Exhibs Relayed to 'Big 5' By D. J.

Consent decree negotiations between the Big Five and the Department of Justice entered another phase Monday (12) when Tom C. Clark, U. S. assistant attorney general, and Robert Wright, of the Department's anti-trust division at a meeting in New York placed before the majors a series of suggestions from independent exhibitors calling for more liberal cancellation privileges, a virtual blockade on producer-distributor chains and a more flexible arbitration system.

Clark and Wright placed before the Big Five demands from independent theatre operators for a flat 20% cancellation privilege, regardless of the price category into which films may fall. The consent companies, in their Jan. 20 decree proposals, offered a 20% cancellation on pictures costing up to $100 average, 10% cancellation on pictures up to $200 average, and 5% cancellation on features costing over $200 average. More recently the majors proposed that the 5% cancellation privilege apply to features costing over $200 but not more than $250 average, and that pictures costing over $350 should not be subject to cancellation.

Freezing Order

Another demand from the exhibitors which the Department of Justice has placed before the consent companies is tantamount to a freezing order on chains. This provides that chain expansion should be prohibited, except in such instances where a

(Continued on page 42)

Cagney's 'Lamb' Gets Rice

Hollywood, June 13.

Elmer Rice, Broadway playwright, was signed by William Cagney to do the screenplay for "The Stray Lamb," a screwball comedy written by Thorne Smith and recently purchased from the John Barrymore estate. James Cagney will not appear in his brother's production.

Rice will have a production of his own, "Tucker's People," on the N.Y. stage in autumn.

More Directors From Scrib Ranks

Hollywood, June 13.

Recent crop of film directors has been gleaned largely from the writer field, with a few producers, who once were scribblers, expressing a yen to function as pilots.

Howard Estabrook, for years a scribe, is doing his first directorial chore, "Heavenly Days," at RKO. On the same lot Clifford Odets, writer for stage and screen, has just wound up his first pilot job on "None But the Lonely Heart." George Seaton, former type wrangler, is making his debut as megger on "Diamond Horseshoe" at 20th-Fox.

From the producer-writer sector comes Joseph Mankiewicz to direct "Dragonwyck" at 20th-Fox, and Lamar Trotti, holding the same sort of contract on the same lot, will assume direction of either "Victor Hugo" or "Colonel Effingham's Raid." Nunnally Johnson, at International, is threatening to expand his writer-producer task by directing his next picture.

LEGITERS GET HEAVY PLAY AS UA RELEASES

Hollywood, June 13.

Stage dramas are getting a heavy play among indie producers for United Artists release, with a majority of their pictures based on recent or bygone Broadway shows.

Edward Small is stepping up to bat with "Are You a Mason?," now titled "When the Cat's Away"; and "Twin Beds," following his recent completion of "Up in Mabel's Room." Hunt Stromberg is shooting "Guest in the House" and warming up "Dishonored Lady." Sol Lesser starts "Three's a Family" this week and recently bought screen rights to "Civilian Clothes." Lester Cowan will produce "Tomorrow the World" and "Of Thee I Sing," and Jules Levey has completed "The Hairy Ape."

Mayo-20th Settle Pact, Director to Freelance

Hollywood, June 13.

Archie Mayo has settled his contract with 20th-Fox and has joined the ranks of freelance directors.

He had been unassigned at the time of ticket dissolution because he had just returned to work following a siege of illness. Pact had two years to run, with Mayo having been at Fox since 1941.

Ripley-Monter's 2d

Second film from independent producing partnership of Arthur Ripley and Rudolph Monter is slated to start rolling shortly. Will be a drama based on the novel, "Look Homeward, Angel," by the late Thomas Wolfe, according to present plans.

Picture will be released by United Artists, which distributed first venture from Ripley-Monter, "Voice in the Wind." Script for "Homeward" will be completed in a month or so, with casting to start then.

ALPERSON'S 'SHEPPEY' AND 'TELE' FIRST 2 PIX

E. L. Alperson leaves New York for the Coast Friday (16), planning to start production on "Sheppey Goes to Heaven" as his first for United Artists release under his six-picture deal. Yarn is based on the play "Sheppey," by Somerset Maugham.

Second production is to be an original titled "Television Parade." Screen treatments for both properties have been completed.

Alperson has a cast lineup and studio facilities awaiting final inking when he arrives in Hollywood.

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DAILY VARIETY
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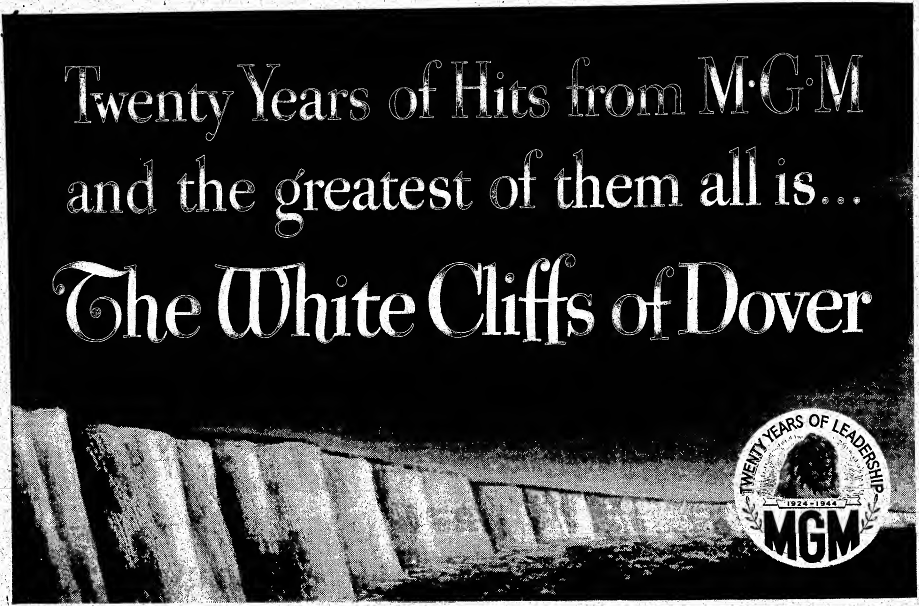


BIGGEST CAMPAIGN OF SCREEN ANNALS FOR M-G-M's "WHITE CLIFFS OF DOVER" IN A BRILLIANT BIRTHDAY CELEBRATION

(1) "White Cliffs of Dover" 24-sheets from Coast to Coast and Canada.

(2) Exclusive to M-G-M! Traveling posters for "White Cliffs" on 5000 American Express Trucks covering America.

(3) 100-line "White Cliffs" teaser ads in 129 key cities! Quarter-page ads in newspapers listing future M-G-M hits also.

(4) Full page "White Cliffs" ads in two colors in Life, Redbook, Cosmopolitan, Liberty, Look, Woman's Home Companion, McCall's, Good Housekeeping, Parents' Magazine and Canadian publications.

(5) "Lion's Roar" Anniversary Column in 26 national magazines features "White Cliffs of Dover."

(6) "Anniversary Salutes" on Key City Radio Programs of M-G-M's 52-week-a-year-airwaves activities keyed to local playdates.

(7) Anniversary Inaugural of M-G-M's network program "Screen Test" over 87 Mutual stations and WHN.

(Continued)

ntinued)

(8) Two-page, two-color "White Cliffs of Dover" spreads in fan magazines.

(9) M-G-M launches Anniversary Key City Radio Programs announcing that Leo the Lion will be on the air 52 weeks a year.

(10) At press time, close to 100% of the nation's theatres have booked the Lion to roar on their screens in a Feature, Short or Newsreel during M-G-M's Anniversary Week.

(11) M-G-M's "Picture of the Month" Anniversary column in National Magazines features "White Cliffs of Dover."

(12) Full-page mat service on M-G-M's Anniversary serviced to 300 great American Newspapers.

(13) Deluxe Anniversary Pressbook with stills, free mats, stories by famed writers.

(14) "Study Guide" special M-G-M Anniversary Edition. For the first time, it will be sold on 40,000 American News Company stands.

(15) $1000 War Bond Promotion for Anniversary "Bathing Beauty" in National tieup with Swim-for-Health-Week.

(16) Giant studio ceremony to mark Twenty-Year Anniversary.

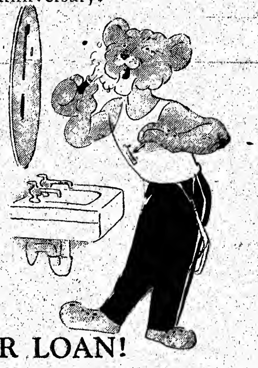
(17) "Romance of Celluloid" special short subject reviews exciting "Twenty-Year History of M-G-M.

(18) M-G-M's travelling "Show Builder" starts Anniversary Tour.

(19) Charles A. Midelburg, of Charleston, West Virginia, representing Twenty-Year Exhibitors, visits Studios.

(20) Redbook selects "The White Cliffs of Dover" as its "Picture of the Month." Modern Screen Magazine devotes entire August issue to M-G-M's Anniversary. Screen Guide and others go all out for M-G-M.

"We're twenty and just a little shaver. Next year we'll be twenty-one!"



OGETHER FOR VICTORY! FIGHTING 5th WAR LOAN!

Six St. Louis Grippers Beat Charge Of Theatre Trespassing in Union Row

St. Louis, June 13.

Six grippers of Local No. 6 last week beat a trespass rap in police court after one testified before Judge Joseph B. Catanzaro that orders from the union to stagehands in theatres supersede those of theatre managers. The trouble started May 17 and continued the next day when James Arthur, an exec of the Service Group Theatre, which operates the Shubert, caused pinch of Frank Menetree, George Stevens, Thomas McCarthy, Frank M. Jennings, Eugene Popp and William Nick, brother of John P. Nick, former czar of International Alliance of Theatrical Stage Employees, Local No. 143, after they refused to leave the house.

Arthur testified he canned Popp and Stevens as grippers when they told him they would not obey his orders to refrain from turning on the house lights and closing the stage curtains after each showing of the feature film. Menetree and Jennings were canned for the same reason. McCarthy and Nick entered the picture because they were present when the first pair were fired and refused to leave the premises.

Menetree and Nick told the court they were at the house because they were acting for the local's biz agent, Elmer Moran, who had ordered th. curtains to be closed and the lights turned on after each feature. Menetree, on cross examination, asserted "My union comes before my boss." He said, in accordance with a WLB ruling, the union assigned stagehands to their jobs and in many cases dictated duties to be performed. When asked if he did not think he had some obligation to the man who paid his wages, he replied, "Once in a while."

The row between the grippers and management was ironed out when Richard Walsh, prez of IATSE, here for the annual convention, stepped into the limelight. Under the settlement pact the grippers will obey orders from the house management.

LUSTIG WINS $5,000 ON GLORIA JEAN PACT

A N. Y. jury last week awarded William Lustig, former orchestra leader, $5,000 damages in his suit against the parents of Gloria Jean, child star of Universal Pictures, after a two-day trial before Justice George Frankenthaler in N. Y. supreme court. Lustig had sought 10% of the earnings of Gloria Jean from Ferman and Eleanor Schoonover, the parents, for alleged breach of contract.

Lustig had charged that the Schoonovers had ignored his exclusive personal management contract entered into in 1937 and signed with Universal direct for the services of Gloria Jean. Lustig sought agent's commission on $175,000 earned by the child star for the past five years, in addition to the earnings for the next two years.

Trial of Lustig's action for $500,000 damages against Universal for interfering and inducing the Schoonovers to sign up with them, which was to follow, was discontinued by Lustig's attorneys, Lorenz, Finn & Lorenz.

De Lucia Denied Bail; 'Hoodlum' Term Okayed

Paul De Lucia, one of the Chicago mobsters convicted last December, with six others, for conspiracy to extort more than $1,000,000 from the film industry, was denied a motion for bail last week (9) by the U. S. Circuit Court of Appeals.

De Lucia's attorney had sought bail, pending appeal from the mobsters' conviction, now before the high court, on the ground that the jury was prejudiced by remarks made by Boris Kostelanetz, the federal prosecutor in his summations at the trial. Kostenanetz had referred to the defendants as mobsters, gangsters and hoodlums. The court held upon examination of records of the trial that it was quite permissible for the federal prosecutor to use the terms.

All six defendants, all members of the old Al Capone mob, are still in the Federal House of Detention, awaiting a hearing on their appeals. The seventh, Louis Kaufman, former business agent of Local 244, New Jersey operators union, was the only one permitted bail, pending his appeal.

It's On Again!

Hollywood, June 13.

Native Hollywooders who have been taking a lot of ribbing about the recent fogs are gleaning comfort out of reports from Sarasota, Fla., where the 20th-Fox outfit, filming "Sunday Dinner For a Soldier," has lost two weeks through the absence of the Florida sun.

DANNY KAYE PIX'S 75G FROM 10-WEEK CHI RUN

Chicago, June 13.

Probably the highest film rental paid by a Loop theatre in years will go to RKO for "Up in Arms" at the Woods with an estimated $75,000 going to the distributor on a 10-week run. Picture, now in its seventh week, has been drawing substantial grosses, and is expected to stay 10 weeks or longer.

Tom Gorman, RKO district manager, had to nix the pic because of the Palace's policy of two-week runs and then moving films over to the Grand, and Sam Goldwyn's insistence on a long-run at one house. When they couldn't get together deal was made with Essaness circuit for showing at the Woods.

Operator at Rivoli, N. Y., Upsets 306's 'Seniority'

Considerable criticism has been leveled at Local 306, Moving Picture Machine Operators of N. Y., over its seniority provisions following revelation of the system in vogue at the St. Louis convention of the International Alliance of Theatrical Stage Employees. That seniority does not go ?y years of membership, but by time employed in any given theatre, with result a younger member may ride ahead of an older one through switches, was brought out in a case involving the Rivoli, N. Y.

It concerned a reduction of booth personnel at the Rivoli from 11 to 7 men when Paramount went in last summer for a two-a-day run with "For Whom Bell Tolls." Ranking seventh on seniority in the Riv was William F. Garbade, member of 306, who is partly crippled. However, when the booth was reduced to seven, Garbade was let out and a member of the projection staff further down on seniority was spotted in seventh place. Garbade appealed to the IATSE, which referred his case on appeal to the executive board, which denied it at the St Louis convention.

Due to his inability to travel, Garbade got Harry Sherman, member of 306 but now publisher of International Projectionist, technical trade journal for projectionists, to argue his case at the convention. Though not a delegate, Sherman was given the floor to argue appeal for Garbade, winning the case against strong opposition from Local 306 delegates.

As result, Garbade's seniority must be restored and full pay given him during the time that he was out of the Rivoli booth. It was claimed that the Riv operators took a $4 cut when the staff was reduced from 11 to seven on the "Bell" roadshow run. Total of 11 since then has been restored to the booth for continuous run showings.

Plenty Vandalism

Charlotte, N. C., June 13.

More than 3,000 acts of vandalism have been reported in 500 theatres in the Carolinas within the last six months.

Mrs. Walter Griffith, secretary of the Theatre Owners of North Carolina and South Carolina, in a report made public, said the incidents varied from a few dollars to several thousand dollars. Fires of suspected incendiary origin have been reported from some towns, the report said.

Int'l Shears Three Pix

Hollywood, June 13.

International has three pictures in the cutting rooms with the windup of shooting on the Edward G. Robinson-Joan Bennett co-starrer.

Other films, completed since the company started filming in February, are "Casanova Brown" and "Belle of the Yukon." Three more slated for summer and autumn, are "It's a Pleasure," "Home Is the Sailor" and "Tomorrow Is Forever."

Expect Shipping Room Unions to Move Up To 'A' Status in IATSE

With the election of Louise Wright as ninth v.p. of the International Alliance of Theatrical Stage Employees, it is regarded as virtually certain that the so-called "B" unions, covering shipping room workers in the film exchanges, will be moved up to "A" status.

Now in the Special Department of the IATSE along with "F" unions, covering front-office help, conversion to "A" classification would place the shipping room unions in the same category with stagehand, operator and other locals of the Alliance.

Miss Wright, who is business representative of the Film Exchange Employees in Dallas, and from now on has a voice on the IA exec board, is expected to battle for more complete representation for the "B" as well as the "F" unions, especially the former. Although the membership of these Special Dept. unions runs into the thousands in the 31 exchange centers, they were represented at the recent St. Louis convention of the Alliance through only 30 delegates.

Every effort will probably be made by Miss Wright as well as representatives of "B" and "F" unions other than her Dallas local, to obtain full privileges for the members, including greater autonomy and the same initiation fee rights as other IA locals, with a higher per capita tax as a result.

While two resolutions were offered at the St. Louis convention, they were both referred to the executive board rather than placed to a vote on the floor. Under one of these resolutions, offered by Lou Johnson, president of the N. Y. Film Exchange Employees, it was left optional as to whether some of the "B" locals would want to change to the "A" status. Believed that all would, however.

REP INKS FITZPATRICK TO MAKE SO. AM. PIX

Hollywood, June 13.

James A. FitzPatrick, for years producer of Travelogs for Metro, signed a contract with Republic to make features filmed in Mexico and South America. Deal becomes effective as soon as FitzPatrick can organize a producing outfit, with Mexico slated as the scene of his first picture. South-of-the-border films will be made with talent, music and costumes native to the countries where they are shot.

Republic is inaugurating a new policy of filming in Latin-America and has already established exchanges and sales organizations in Brazil, Argentina, Chile and Panama. This program is in addition to the 1944-45 releasing schedule previously announced.

Distribs Appealing Nix On 10% Tilt to Shippers

With the War Labor Board denying an increase of 10% granted by distributors to shipping room help under the contract extending from December, 1942 to December, 1943, plans are being laid to appeal to the National Labor Relations Board in Washington.

However, before there may be action on the appeal, it is believed moves now being made in Washington for legislation removing jurisdiction of the WLB on all salaries up to $50 may eventuate first, automatically making not only the 1942-43 raise possible but also an additional boost. There have been no negotiations, aside from working conditions, with respect to this year's contract, dating to this coming December, although understood distribs are agreeable to further increases. Shipping room workers in the exchanges, who are specially trained and difficult to replace, are poorly paid, it is conceded, tops being for larger exchange centers such as N. Y., where the minimum scale is $28.

Originally when the 10% increase was granted under the 1942-43 contract, it was referred to the NLRB through a test case involving the Metro exchange in Washington. NLRB referred it back to WLB for disposition, with result now that it has been turned down, case goes back to NLRB on appeal. It has been presumed that if the Metro Washington test application went through, others throughout the country would become automatic.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

Have been reading a lot lately about the controversy between the radio networks and comedians on "blue" material sneaking out on the air waves. Of course that's old stuff to an old vaudevillian. The original variety shows were plenty dirty, then Tony Pastor and B. F. Keith cleaned 'em up so women and children could attend the performances. And they kept 'em clean for years.

In the old days signs were posted in every dressing room of every vaudeville house telling actors they could not use words like hell, cockroach, devil, cockeyed, damn, God or any off-color bits of business on penalty of instant cancellation. Most of the actors abided by the rules and the result was that vaudeville took a spurt and was the family's entertainment for over a generation. Then the "smart guys" started sticking in double-entendre catchlines in songs, off-colored bits of business, and it got so bad that the managers issued a "Don't List," which they would send all over the circuit so that when the acts played out of town they couldn't put the "cut" back in the act again. The following are a few that I had in my notebook from around the 1930's:

Your father is in Kansas City?

He isn't; he's dead.

Your mother's husband is dead, but your father lives in Kansas City.

Girl: You certainly feel your way around (to man with his arm around her waist).

Man: I'm reaching for Astoria.

He's in the automobile business. He gave me an automobile last night and tonight he is going to give me the business.

She calls her dog Broker—because he does business on the curb.

He said he'd teach me to play golf. If what he taught me is golf then the game ought to be stopped.

Did you pay green fee? No, we were in the rough all day.

He uses sign language; he expresses his feelings with his hands.

I have 14 children and I'm afraid my husband don't love me.

Hell, think of what might have happened if he loved you.

Cut out rhyme about girls' haircut, inferring it looks like a man's derriere.

Hurry, you're a little behind, Fanny.

Boy is so small, because his father was a Scotchman.

Got a terrible headache from horseback riding.

I'll never marry a girl who snores.

You're going to have a swell time finding out.

He's the father of a baby boy, but his wife doesn't know it yet.

Girl rubs man's chest, he then says: "Now let me do that to you."

Going to the livery stable for doughnuts.

Lord Epsom, Secretary of the Interior.

Hitting girl in rear with book. Girl reaching back saying: "Oh, my nerves."

"Touching" girl in rear with cane.

Yes sir, that was some of the stuff pulled in "refined vaudeville" in the 1930's. I just received a page of "Don'ts" from a pal of mine issued to a USO unit trying out for the hospital circuit. One of the heads of the USO told them if they didn't cut out the following gags he would cancel the unit at once. Here they are:

Obscene language done in Italian.

Father was a bachelor.

Oh, boy, what a rooster!

Two-dollar question.

Barefooted all over.

It was there for him.

Give sex a bad name.

Asset (with emphasis).

Don't say that I am touchy (Mother Goose).

Pigeon put all he had on the other guy.

What difference does it make except to another elephant?

So you see, Joe, the boys are at it again. It wasn't only the talking pictures, big houses and radio that killed vaudeville. I think you can put down dirt for an assist. No wonder radio is trying hard, sometimes too hard, to keep dirt off the air lanes. Many times its censors put in a dirty meaning when no dirt was intended, but they are particularly careful because they figure if they let some things pass, some comedians would figure it's a green light and in no time would be doing blue routines. You know, they are easy laugh-getters, but the people who laugh the loudest are the first to pan the comic and the material. There are many things one couldn't say years ago that are now used by nearly everyone and is considered okay. "Lousy," "nuts," "stinks" (giving the raspberry), and talking about the rear flap of a union suit, are just some of the stuff that would have been barred years ago but is okay now in the home and on the air. For that matter the newspapers are writing about syphilis now. You wouldn't believe they ever would a half-dozen years ago. That's progress or, as some people call it, "sophistication."

But radio is now bigger than vaudeville ever was, in its investment and its coverage, if not in its entertainment. There are many who think radio's entertainment is now better than vaudeville ever was. Well, sir, maybe so, but you ain't gonna get me and Aggie turning traitor to our first hunk of bread and butter. Sez

Lefty.

P. S.—Aggie just read the letter and sed, "when are you gonna turn your collar backwards and start a tour of Chatauquas?"

Revenooers OK Salvage Of Used Theatre Stubs

Detroit, June 13.

Theatre owners who want to dispose of their used tickets for salvage purposes can do so after holding them for six months to permit an inspection by the Internal Revenue Dept., Kenneth M. Burns, state salvage chairman for Michigan, announced last week.

Pix men throughout the state had been urging that the nation's exhibitors be permitted to add hundreds of thousands of tons of paper to the salvage campaign by this method rather than having to burn them.

Salvage officials obtained the favorable ruling from the Internal Revenue Dept. which declared that houses which wished to aid the patriotic campaign could do so by listing the number of tickets and dates, or serial numbers. The new ruling is expected to add importantly to the salvage campaign since most houses have kept a backlog of cancelled admission stubs and can start turning over those beyond the six-month checkup period.

SAG-SPU Peace Attempt Thuds; NLRB to Decide

Hollywood, June 13.

Efforts to arrange a peaceful settlement of the battle between the Screen Actors Guild and the Screen Players Union ended in an impasse. Demand of SPU for an autonomous charter for film extras will be laid in the lap of the National Labor Relations Board, which resumes its hearing June 21.

Hearing had been postponed until that date to give the major studios time to finish a compilation of the payroll records of thousands of extras, and to give Charles M. Ryan, NLRB trial examiner, time to study the wages and work of the extras.

High Rentals, Forced Alliances To Be Aired At N. J. Allied Confab

High film rentals and the rapid increase in the strength of buying-booking associations, with exhibitors claiming they are being forced into these combines for protection whether they like it or not, will be one of the main squawks at the annual convention of Allied Theatre Owners of N. J., to be held next Tuesday-Wednesday-Thursday (20-21-22) in Atlantic City.

Exhibs who are being harried by the steep rentals demanded and the various playing or contractual conditions imposed, say they will go to A. C. to demand some action by the Allied N. J. group, with result at least one resolution on the matter is likely to be passed covering the complaint.

The average exhibitor does not want to go into booking combines, preferring to retain his identity 100% and do his own buying, one of the more rebellious of the independent N. J. theatre owners declares, but at present this appears to be the only alternative, he adds, in getting better deals. This is especially true of the smaller indie with one or two theatres whose buying power is nothing if not negligible when compared to that of the Brandt circuit with over 100 houses on its books, for instance. Growth of this organization, which buys for a large number of independent owners, has been almost fantastic in recent years. Likewise, the Island Theatre circuit, another strong booking combine, has increased its influence tremendously.

Distribution executives of the major companies have signified their intention of attending the Allied convention at Atlantic City, while also branch managers, salesmen and others dealing with N. J. accounts will be on hand.

UNIVERSAL ANNOUNCES 55 FOR 1944-5 SEASON

Los Angeles, June 13.

Announcing 55 features for the 1944-45 season, about the same as in current selling season, Universal concluded its meeting of homeoffice and sales executives at the Ambassador hotel here Friday (9). In making the announcement, Billy Scully, general sales manager, said the company's program again would reflect the flexible formula, so successful in the last seven years, by anticipating entertainment trends, with comedy, drama, musicals and mystery all represented in the lineup.

Standout on the new program will be Deanna Durbin's initial outdoor musical in Technicolor, "Can't Help Singing," a special production with original Jerome Kern score. Second Durbin will be "Strangers," with Charles Boyer as co-star. Three Abbott-Costello comedies will highlight the lineup, too. Two Technicolor productions from Walter Wanger, "Salome, Where She Danced," and "Night in Paradise"; Charles K. Feldman production, "Uncle Harry," from legit hit; and Technicolor feature, "The Climax," starring Susanna Foster and Boris Karloff, also were announced.

Also stated that U will have two Donald O'Connor films, although he is now in armed forces. A successor to "Arabian Nights," to be titled "Sudan," also is on the list, while Olsen and Johnson will be starred in "See My Lawyer," from the legit show. Maria Montez is set to appear in two Technicolors. Charles Laughton and Ella Raines are scheduled for "The Suspect."

During meeting J. Cheever Cowdin, board chairman, announced that Universal is subscribing for $3,500,000 of Fifth War Loan bonds. As a tribute to Nate Blumberg, company prexy, U will start world-wide playdate drive, starting this month and ending Oct. 28.

Nationwide search for a new femme star to play the lead in "Salome" will be conducted by the company and Wanger.

Series of regional sales confabs has been set by Scully to follow sales meeting of company's homeoffice and district managers in L. A. These are to be attended by branch managers, salesmen and bookers besides sales and district managers.

First session tees off tomorrow (Thursday) in San Francisco, running through June 17. Scully, A. J. O'Keefe, western sales manager, and Charles J. Feldman, district manager, will attend, meeting covering Seattle, Portland, L. A., Denver and Salt Lake City branches.

F. J. A. McCarthy, southern sales manager, and Peter Rosian, district manager, preside at southern regional, also opening tomorrow in Dallas. Regionals also will be held in Atlanta, Cincinnati, Cleveland, Boston, K. C., Chicago, and Philadelphia, according to present lineup. Idea back of so many regionals is to get sales staff together as at conventions while cutting travel down to minimum in keeping with wartime economy.

U Has 21 Readied for 1944-45

Hollywood, June 13.

Universal has a running start on its 1944-45 production schedule, with 15 features completed and eight more either in work or ready to start.

Finished and waiting release are "Gypsy Wildcat," "The Merry Monahans," "Patrick the Great," "The Climax," "The Devil's Brood," "San Diego, I Love You," "See My Lawyer," "The Pearl of Death," "The House of Fear," "Dead Man's Eyes," "Moonlight and Cactus," "Babes in Swing Street," "Murder in the Blue Room," "The Singing Sheriff" and "Reckless Age."

Robinson's RKO Unit

Casey Robinson, RKO writer-producer, has found that the public is hungry for new film personalities and particularly for new femme stars during his current eastern hiatus.

Upon his return to the Coast Saturday (17), Robinson will set up his own producing unit for International Pictures (Bill Goetz-Leo Spitz). Robinson said that his first production will probably be Ferenc Molnar's "The Little Green Hussar."

WLB Will O.O. Studio Pay Tilts

Hollywood, June 12.

Following conferences between WLB representatives and Pat Casey, the producers' labor contact, WLB has agreed to set up a special committee to review film industry wages in order to expedite action on applications involving hundreds of thousands of dollars in increased wages for film workers.

One representative each will be named by the Treasury Department's wage-hour division and the War Stabilization Board. Cases now pending include wage tilts for 8,000 IATSE members, 7,000 workers affiliated with studio basic agreement, and 3,000 members of the Conference of Studio Unions.

HIRLIMAN GETS 31 GOLDWYN REISSUES

Most significant product deal to date and one of the largest for reissues, was consummated by Film Classics, Inc., whereby it will re-release more than 31 Samuel Goldwyn productions. James A. Mulvey represented Goldwyn, and George A. Hirliman, Classics prexy, handled transaction for the distributing company. Understood that deal involved more than $1,000,000.

Included in deal are "Dead End," "Stella Dallas," "Wuthering Heights," "Westerner," "Hurricane," "Come and Get It," "Dodsworth," "Marco Polo," "Arrowsmith," "Raffles," "Goldwyn Follies," "Wedding Night," "Unholy Garden," "One Heavenly Night" and several musicals starring Eddie Cantor including "Kid Millions," "Roman Scandals," "Palmy Days" and "Kid From Spain."

'Bernadette' at Upped B.O. For 3 Days in N. Y. RKO

"Song of Bernadette" (20th), which recently concluded a long preem run at the Rivoli, N. Y., will play all N. Y. metropolitan RKO houses July 3, 4 and 5 at advanced admission prices, $1.10 top.

Academy Award winner will be brought back later in the year to play entire RKO circuit at regular scale.

Studio Contracts

Hollywood, June 13.

Richard Wallace inked two-picture pact as director at Columbia.

Barbara Burns, Valmere Barman and Brooke Evans, players, renewed by Paramount.

Gil Lamb's player option picked up by Paramount.

Richard Thorpe drew new ticket at Metro.

William Wright's player option lifted by Columbia.

Joe Smith and Charles Dale, comic team, signed by 20th-Fox.

Robert Metzler, writer, 20th-Fox.

Lee Strasberg, dialog director, optioned 20th.

Dean Murphy, actor, Metro.

Ann Miller optioned Columbia.

Audrey Long, player, renewed, RKO.

Gale Storm, RKO, which will share her contract with Monogram.

Virginia Walker, actress, 20th-Fox.

Monty Woolley renewed 20th-Fox.

Sheila Ryan, renewed, 20th-Fox.

Edmund Glover, player, optioned, RKO.

Cornell Wilde, renewed, 20th.

Nancy Gates, player, renewed RKO.

Irene McClory, player, 20th-Fox.

Glenn Vernon, actor, RKO.

RKO's Net Loss, First Time Last Week in 6 Mos.

RKO Radio Pictures last week showed a net loss for the first time in more than six months, though total profits for the first five months this year continue considerably ahead of last year.

Net profits (before taxes) for the picture company subsid are around $4,300,000 so far during 1944, an increase of close to $1,000,000 over the same period in 1943. While operating and other costs have increased, indications are that costs in relation to total film rentals have been maintained on a basis comparing favorably, percentage-wise, with costs the previous year.

Understood that the RKO theatre subsid, if earnings for the first four months of 1944 are maintained, are on a basis of $9,000,000 or better for the year, before taxes.

Studio operations appear confined, in the main, to product calling for smaller budgets, with most of the RKO top releases being made by independent producers.

Some talk that financial toppers in RKO are inclined to maintain this policy until general national economic conditions following the war become clarified.

2D OF COL.'S 3 SALES MEETS STARTS IN N. Y.

Second of series of three sales meetings of Columbia opened yesterday (Tuesday) at Warwick hotel, N. Y., with about 80 delegates including homeoffice toppers, division managers, branch managers and sales staffs from 10 eastern exchanges plus Canadian reps present.

Session runs through tomorrow (Thursday), with A. Montague, sales chief who's presiding at the meetings, likely to make a statement today for the trade. Jack Cohn opened the N. Y. confab with a welcoming speech.

Burnette, Rep Ride Off On Separate Routes

Hollywood, June 13.

Smiley Burnette, western comic, gallops off the Republic lot July 1 after 10 years, through a settlement of his contract which had several years to go.

When he finishes two more pictures, Burnette goes east early in July for a stage tour, returning in September to resume picture work at Universal or Columbia. Understood he has tentative deals with both studios.

PRC INCORPED IN OHIO

Columbus, June 13.

Ohio Secretary of State's office has announced incorporation of PRC Pictures, Inc., Cleveland, with $1,250 authorized capital, principals being David M. Donley, Ervin K. Wax, M. J. Lucci and Robert W. Purcell.

Major Product Shortage Hypos Rep, Mono and PRC Distribution

$800 Stickup in Toledo

Toledo, June 13.

Two gunmen at 10 p.m. last Sunday night (4) robbed Mrs. Jack O'Connell, wife of the owner of the Ohio theatre, deluxe nabe, of $800, the day's receipts. Bandits overlooked $200 which was being counted at the candy counter in the lobby.

Messenger Boy Held Up

San Antonio, June 13.

A messenger boy for the Majestic, ace Interstate house, was held up and robbed of $190 while on route to a local bank last week. Four hours later a duo was apprehended and money recovered, based upon information furnished police by the messenger.

Par's $4,000,000 Pic Into Rivoli

Costliest picture for Paramount in its history, with negative cost running a reported $4,000,000, is "Frenchmen's Creek," print of which is expected in N. Y. shortly. It is planned to hold it for the Rivoli (N. Y.) for a run following "Dr. Wassell," which opened there last week. Policy on Riv engagement as well as selling remains unset at the moment. Running time is expected to be around three hours when ready for showing.

The N. Y. Paramount, which has decided to go a total of 10 weeks with "Going My Way," current at house with Charlie Spivak on stage, has three others set up to follow, being, in the order named, "And the Angels Sing," "Hail the Conquering Hero" and "Double Indemnity."

MEETING TO APPROVE PATHE CORPS. MERGER

Cleveland, June 13.

Special meetings of stockholders of Pathe Laboratories, Inc., of New Jersey, and Pathe Laboratories, Inc., of California, will be held June 26 to approve a plan of merger, already approved by the officers and directors, into Pathe Industries, Inc., an Ohio corporation. Latter owns extensive real estate in Cleveland and among its various subsidiaries are PRC Studios, PRC Productions and PRC Pictures, Inc.

Pathe Laboratories, Inc., is engaged in the operation of laboratories in Bound Brook, N. J., and N. Y. City, and is the parent company of the wholly-owned subsidiaries, Pathe Mfg. Corp. and State Theatre Co. Pathe Laboratories, Inc., of California, is similarly engaged in the operation of a laboratory in Hollywood.

Board of directors of the merged corporation will include Kenneth M. Young, chairman, and J. Stinson Young, president, both brothers of Robert R. Young, chairman of the Chesapeake & Ohio Railway Co. and also of Alleghany Corp. Other members of the board will be Raymond J. Morfa, assistant to the chairman of th C. & O. and Alleghany Corp.; Robert W. Purcell, counsel for the C. & O., and Henry J. Guild.

Officers also include Purcell, v.p.; Karl Herzog, treasurer; C. L. Peckham and Arthur B. Johnson, assistant secretary-treasurers; and M. M. Malone, secretary. Officers and executives of the various operating units of Pathe Industries will be announced after the first organization meeting of the new board.

Pooch Lack Suspends Picture on War Dogs

Hollywood, June 13.

Wartime shortage of trained dogs caused William Gerard, 20th-Fox producer, to postpone the start of "Rip Goes to War" until September.

Picture was slated for early filming at the Marine base at Camp Pendleton with a group of dogs trained for military service, but the canine actors have been shipped overseas.

COL. SIGNS SIRK

Hollywood, June 13.

Columbia signed Douglas Sirk, former director in Germany, to a contract calling for one picture a year.

Sirk recently completed a pilot job on "Summer Storm."

A marked increase in business, which may reach record proportions after rental sheets are tallied for the year, is being garnered by the "Little Three" film companies—Republic, Monogram and PRC—because of the shortage of major company product available for exhibition in the nations' theatres during the current season.

Better playing time, in some key cities even preferred playing time, has been booked by the three companies for many of their top-budget pictures, a situation unheard of as little as two years ago.

Situation has resulted in the making of deals calling for more rental coin by sales forces of the "Little Three" with exhibitors who are willing to schedule their pictures, rather than, in some instances, close their theatres entirely because of the product dearth.

Result is being currently shown in reports from the Coast, which reveal that Rep is leading the way in the production of films that require budgets as high as $1,000,000. This company is going all-out in its effort to take advantage of the film-buying market by joining the top major companies in the production of musicals, with exploitable tunes and stellar casts.

Mono and PRC, on the other hand, although they too are increasing budgets for their pictures due next season, are continuing to make product suitable for exploitation, in the main. However, in a more modest way, these two companies also have plans for the production of several musicals and comedies with good casts.

LOU GOLDBERG LIKELY NOT RESIGNING RKO

Reported likely that Louis Goldberg, RKO circuit operating executive long with the company, who resigned last week, will remain with RKO. Following his resignation Goldberg is said to have been approached by his firm and asked to reconsider the action taken.

Meanwhile, undersood RKO is trying to work out a special executive post for him and that if it isn't directly concerned with theatre matters, may line him up with the picture end of the company.

Goldberg, with RKO 17 years and a top division theatre manager most of those years, until recently commanded a division of 23 houses in the Manhattan and Brooklyn areas. He has been in the business 30 years. When news leaked out he was leaving, presumption in some quarters being that it was by request. Considerable comment arose among RKO theatre managers, who pointed out the men manning the houses under him respected him 100%, even though some of the orders he was forced to carry out caused criticism. It was pointed out that fewer managers were fired or demoted by Goldberg over the years than any other divisional head.

Recently when Jim Brennan succeeded E. L. Alperson as g.m. of the RKO circuit, with a reshuffling of divisions, Goldberg was spotted in the homeoffice on special duties of a general nature, such as formerly handled for a time by Charlie McDonald, now back with a division of his own.

Cromwell Vice Sandrich As Directors Guild Prez

Hollywood, June 13.

John Cromwell was elected president of the Screen Directors Guild, succeeding Mark Sandrich, prexy the past two years. Mervyn LeRoy elected to veepee post.

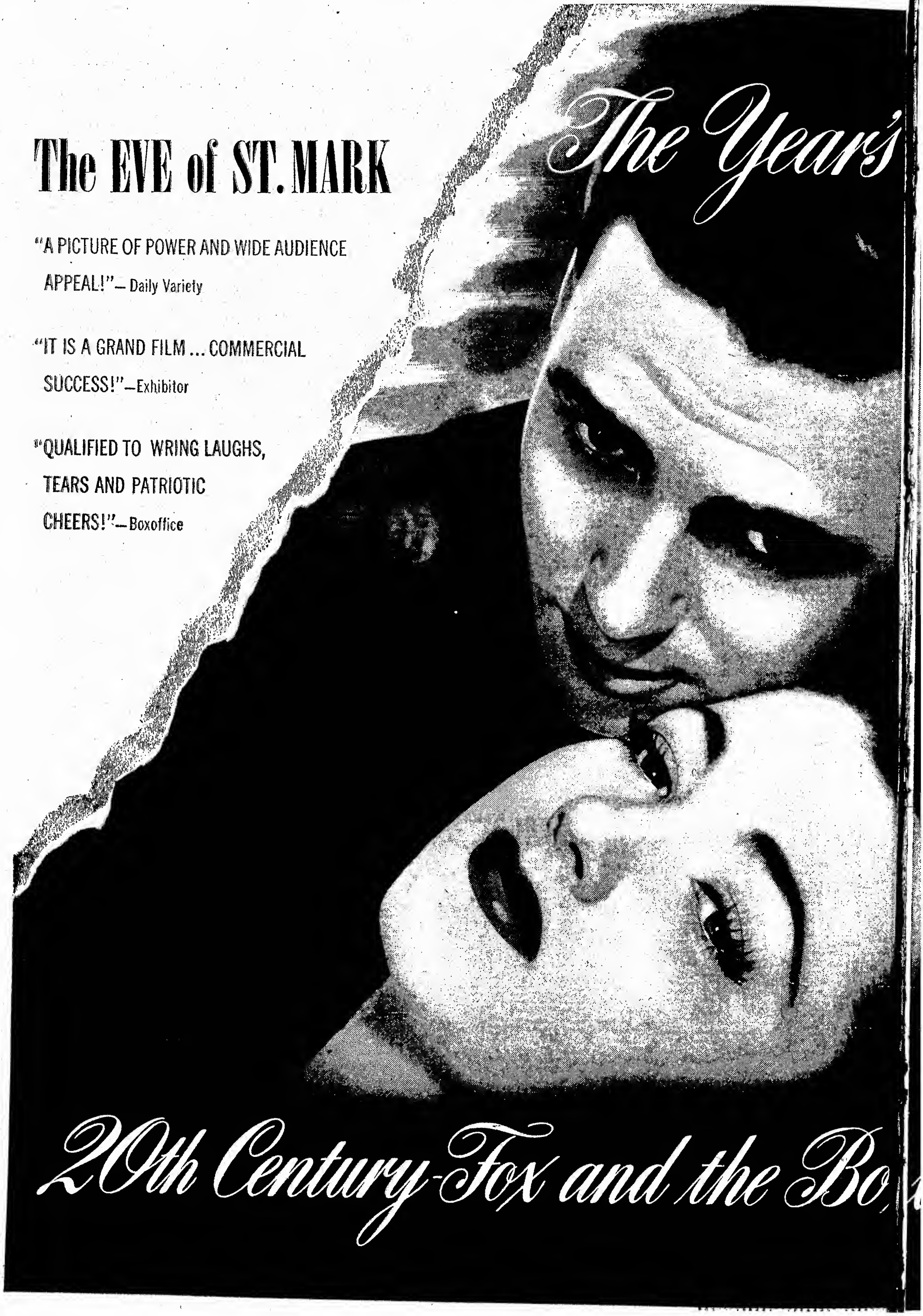
New members elected to Board of Directors are Cromwell, LeRoy, Edward Dmytryk, Tay Garnett, Rouben Mamoulian, William A. Seiter, Norman Taurog and Charles Vidor. Holdovers on board from last year are Clarence Brown, Edward F. Cline, Victor Fleming, George Marshall, Lewis Milestone, Irving Pichel, King Vidor and Wesley Ruggles.

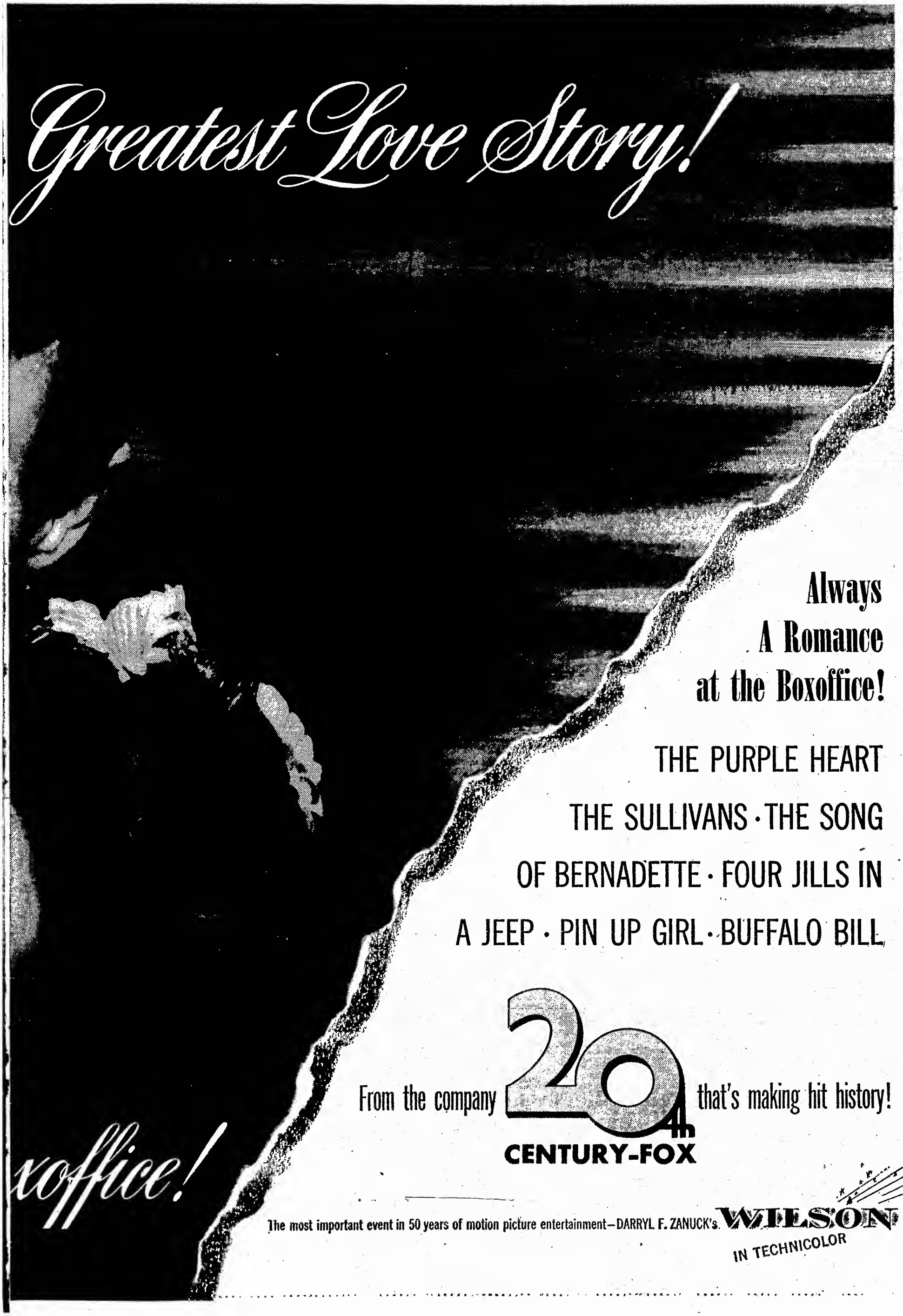
Berke Books 'Passage'

Hollywood, June 13.

Pine-Thomas (Paramount) producing outfit signed William Berke to direct "Dangerous Passage," screen-played by Dan Mainwaring from story by Eustace L. Adams.

Filming starts when Berke winds up his current job on "Double Furlough."


The EVE of ST. MARK
"A PICTURE OF POWER AND WIDE AUDIENCE APPEAL!"—Daily Variety
"IT IS A GRAND FILM ... COMMERCIAL SUCCESS!"—Exhibitor
"QUALIFIED TO WRING LAUGHS, TEARS AND PATRIOTIC CHEERS!"—Boxoffice
The Year's
20th Century-Fox and the Bo



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xoffice!
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A Romance
at the Boxoffice!
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OF BERNADETTE · FOUR JILLS IN
A JEEP · PIN UP GIRL · BUFFALO BILL
From the company 20th CENTURY-FOX that's making hit history!
The most important event in 50 years of motion picture entertainment—DARRYL F. ZANUCK'S WILSON
IN TECHNICOLOR

Henry Aldrich's Little Secret

Paramount release of Walter MacEwen production. Stars Jimmy Lydon, Charles Smith; features Joan Mortimer, John Litel, Olive Blakeney, Ann Doran, John David Robb. Directed by Hugh Bennett. Screenplay, Val Burton and Aleen Leslie, from story by Miss Leslie; camera, Daniel L. Fapp; editor, Everett Douglas. Previewed in N. Y., June 7, '44. Running time, 75 MINS.

Henry Aldrich..........Jimmy Lydon
Dizzy Stevens..........Charles Smith
Elise Towers..........Joan Mortimer
Mr. Aldrich..........John Litel
Mrs. Aldrich..........Olive Blakeney
Helen Martin..........Ann Doran
Ricky Martin..........John David Robb
Jennifer Dale..........Tina Thayer
Mrs. Windbegar..........Sarah Edwards
Mr. Tuttle..........Harry Bradley
Mrs. O'Hara..........Lucille Ward
Aunt Maude..........Almira Sessions
Mr. Luther..........Tom Fadden
Judge Hyde..........George Carleton
Bill Collector..........Byron Foulger
Miss Swithen..........Fern Emmett
Mrs. Olsen..........Dorothy Vaughan
Policeman..........Eddie Dunn
Photographer..........Hal K. Dawson
Daisy..........Noel Neill

In making its star an entrepreneur, lawyer, foster-parent, filibusterer and romantic lead, "Henry Aldrich's Little Secret" loads too much on the otherwise capable shoulders of its principal, with lukewarm results. For the duals.

Henry Aldrich and his pal, Dizzy, are heads of a baby-minding trust, assisted by Centerville High girls who become nursemaids to a client's baby when she leaves town to prove her jailed husband's innocence, after the local welfare board, headed by Sam Aldrich, tries to prove her an unfit parent. Farcical situation occurs when Henry pleads for his client in court, opposed by his father, representing the board. To stall for time, so as to get more proof, Henry conducts a filibuster in the best Congressional tradition, scoring a legal victory over his father.

Jimmy Lydon (as Henry) and Charles Smith (Dizzy) click neatly, while incidents involving the care and feeding of the infant are humorous and hypo an otherwise dull film. Other cast members furnish adequate support.

Secrets of Scotland Yard

Republic release of George Blair production, directed by Blair. Stars Edgar Barrier, Stephanie Bachelor; features C. Aubrey Smith, Lionel Atwill, Henry Stephenson. Screenplay, Denison Clift from novel by Clift; camera, William Bradford; editor, Fred Allen. Previewed, projection room, N.Y., June 9, '44. Running time, 68 MINS.

John Usher }
Robert Usher }..........Edgar Barrier
Sudan Ainger..........Stephanie Bachelor
Sir Christopher Belt..........C. Aubrey Smith
Waterlow..........Lionel Atwill
Sir Reginald Meade..........Henry Stephenson
Mortimer Cope..........John Abbott
Roylott Bevan..........Walter Kingsford
Josef..........Martin Kosleck
Alfred Morgan..........Forrester Harvey
Mason..........Frederic Worlock
Col. Hedley..........Matthew Boulton
David Usher..........Bobby Cooper

A strong cast lifts this spy-thriller from the doldrums it might have fallen into because of its average plot. "Secrets of Scotland Yard" should suffice for the duals.

Based on the novel, "Room 40, O.B.," by Denison Clift, the film has enough action to sustain moderate interest throughout. Edgar Barrier, who plays the roles of twin-brothers, one of whom is killed early in the picture after deciphering a secret Nazi code message, acts out his chores in commendable style. Stephanie Bachelor portrays the gal in the plot so well that, on the basis of her work here, she has been signed to a long-termer by Republic. Veterans C. Aubrey Smith and Lionel Atwill, latter enacting the heavy, also are responsible in a large measure for carrying the story through to its fairly surprising conclusion.

Yarn deals with the inner workings of an English staff who specialize in the decoding of Nazi messages. The hazards of their work bring about the death of two of their number, presumably by German agents in England. Denouement, in which the Germans are rounded up, and the capture of the staff member who is a spy, is brought about in logical sequence.

Direction by George Blair keeps things moving at a good pace, and he has cut corners to bring the film in under the budget wire without hurting the value of the picture. *Sten.*

Attack!
(The Battle for New Britain)
(DOCUMENTARY)

Office of War Information release, distributed by RKO. Produced under the auspices of the Commanding General, Southwest Pacific Area; photography, U. S. Army Signal Corps; exhibited under auspices of War Activities Committee of Motion Picture Industry. Tradeshown N. Y. June 7, '44. Running time, 56 MINS.

Synchronized for national release simultaneous with the Fifth War Loan Drive, "Attack!" is the most detonating and grimly realistic exposition of the Second World War to be reflected by the camera lens since the carnage of Pearl Harbor.

In its overall message, its stark account of modern warfare and timeliness of subject, "Attack!" is the ultimate in puissant pursuasion, if reason need be advanced, to buy bonds until it hurts—but hard.

Produced under the auspices of the Commanding General, Southwest Pacific area, "Attack!" is the step-by-step, methodical account of the events leading up to the wresting of the island of New Britain from the Japs.

In minute detail and comprehensive scope the preparations for the Yank onslaught are brought into focus. Johnny Doughboy is shown in intimate juxtaposition with the camera. In full revelation are depicted his careful training maneuvers, his food, his weapons, his military indoctrination for the attack and his final charge—with life or death as the payoff—on the sandy beaches and steaming jungles of New Britain.

Since the Battle for New Britain was a three-pronged assault, the essential strategy of the various feints and maneuvers are explained via simple cartography. The purpose and import of each movement is revealed in advance as is also the immediate objective.

The close teamwork of the air corps, the navy and the infantry in gaining the victory is given full play, with each service entity shown as complementing the two other branches.

Camera work of the U. S. Army Signal Corps is superb in depicting the air shots and the naval cannonading. Shooting peak, however, reaches its acme in the final jungle scenes where Yank and Nippon have a go at each other. For sheer dramatic intensity and chilling impact and suspense, these internecine glimpses of modern warfare are without parallel in film annals.

"Attack!" is released through the Office of War Information, which has a cinema epic on its hands in a 56-minute film that should perforce be part of the military education of every American in civilian raiment.

Goodnight Sweetheart

Republic production and release. Stars Robert Livingston, Ruth Terry; features Henry Hull, Grant Withers, Thurston Hall, Lloyd Corrigan. Directed by Joseph Santley. Screenplay by Isabel Dawn, Jack Townley, from original by Frank Fenton, Joseph Hoffman; camera, Bud Thackery; editor, Ralph Dixon; music, Morton Scott. Previewed in N. Y. June 9, '44. Running time, 67 MINS.

Johnny Newsome..........Robert Livingston
Caryl Martin..........Ruth Terry
Jeff Parker..........Henry Hull
Matt Colby..........Grant Withers
Judge James Rutherford..........Thurston Hall
Police Chief Davis..........Lloyd Corrigan
Johnny's Landlady..........Maude Eburne
Slim Taylor..........Olin Howlin
Collins..........Lucien Littlefield
Caryl's Landlady..........Ellen Lowe
Bottle Man..........Chester Conklin
Pete..........Emmett Lynn
Bellboy..........Billy Benedict

"Goodnight Sweetheart" is a far-fetched story which, as they say, "could only happen in the movies." Evident that film was made on a low budget strictly as a dual program fill-in and, as such, should fit into the niche aimed for without any great difficulty.

Plot has a brash, cocksure city reporter coming to a small town to take over his half interest in a hick paper. His use of expose tactics to build the paper's circulation by attacking the opposition sheet's mayoralty candidate backfires when the latter's niece, unknown to the scribe, double-crosses him. He in turn double-double-crosses her, but with all the two-timing, everyone is reconciled at the closeout.

Title of the picture, which was a pop ballad a few years back, is played only as background music for production credits.

Teaming up for the second time, Robert Livingston and Ruth Terry make a good combination. Livingston, ex-cowboy star who has laid aside his six guns and sombrero for the time being, is good as the smart city slicker. Comely Ruth Terry is appealing in the role of the gal who teaches him a lesson, and warbles one number competently. Henry Hull is wasted in a comparatively obscure role and the others perform passably.

Song of Nevada
(MUSICAL)

Republic production and release. Stars Roy Rogers; features Dale Evans, Mary Lee, Lloyd Corrigan, Thurston Hall, John Eldredge, Bob Nolan. Directed by Joseph Kane. Screenplay, Gordon Kahn, Olive Cooper; camera, Jack Marta; editor, Tony Martinelli; music, Morton Scott; dances, Larry Ceballos. Previewed in N. Y. June 9, '44. Running time, 75 MINS.

Roy..........Roy Rogers
Joan Barrabee..........Dale Evans
Kitty Hanley..........Mary Lee
Prof. Jeremiah Hanley..........Lloyd Corrigan
John Barrabee..........Thurston Hall
Rollo Bingham..........John Eldredge
Col. Jack Thompson..........Forrest Taylor
Calahan..........George Meeker
Master of Ceremonies..........Emmet Vogan
Ferguson..........LeRoy Mason
Worthington..........William Davidson
Bob Nolan and the Sons of the Pioneers

Indicative of the trend to modernize westerns by placing them in present-day settings, "Song of Nevada" is a far cry from the old-time blood and thunder westerns, but is nevertheless a well-knit, fast-paced and lavishly produced film that should hit the jackpot in all situations. It should even attract a lot of people who would never have gone to see the old style "reach for your gun, pardner!" type of sagebrush thriller.

While the title pays tribute to Nevada, locale of the yarn does not distinguish the silver mining and divorce territory from any other western state, a fact that Republic could utilize for productions bearing the titles of the other 20 odd western states.

Yarn has Roy Rogers and the Sons of the Pioneers meeting a wealthy ranchowner whose plane has been forced down returning from New York, where his daughter has gone high-hat and fallen for a Park Avenue bounder. He misses his plane and decides to remain with his new friends, learning afterwards that the plane has crashed and he is considered dead. When his daughter and her boyfriend return to dispose of the ranch, the old man remains in hiding and persuades Rogers to go to the ranch to prevent the sale and wean his daughter away from the avaricious city slicker. Needless to say, he does both, to the tune of some fancy riding, pretty singing and flashing fists.

Rogers clicks throughout and Dale Evans supplies looks and a good voice to the proceedings. Mary Lee and Lloyd Corrigan are entertaining as a traveling medicine show team, while the Sons of the Pioneers contribute a polished performance vocally.

The eight songs in the film are tuneful though not outstanding, except the current pop tune, "It's Love, Love, Love," sung by Dale Evans. Musical sequences are well staged and the entire production, which bears an expensive look, has been masterfully directed by Joseph Kane.

Miniature Reviews

"Henry Aldrich's Little Secret" (Par). Lukewarm entry for duals.

"Secrets of Scotland Yard" (Rep). Spy-thriller with good cast; better-than-average dualer.

"Attack." One of the best and most thrilling OWI releases yet to reach the screen.

"Goodnight Sweetheart" (Rep). Far-fetched story; dualer.

"Song of Nevada" (Rep). Roy Rogers musical should hit the jackpot in all situations.

"Gunsmoke Mesa" (PRC). Rangers ride again in this exciting saddler, which should do okay in the duals.

"Candles at Nine" (Brit.). Jessie Matthews in meller; looks okay for U. S. market.

"Wolves of the Range" (PRC). Lively western in the Lone Rider series.

"They Met in Moscow" (Artkino). Russian-made comic opera with English titles; one of best from Moscow, but only for duals.

"Shake Hands With Murder" (PRC). Fairly diverting whodunit co-starring Iris Adrian and Frank Jenks; okay dualer.

Gunsmoke Mesa
(SONGS)

PRC release of Arthur Alexander production. Stars Jim Newill, Dave "Tex" O'Brien; features Guy Wilkerson. Directed by Harry Fraser. Screenplay, Elmer Clifton; songs, Aleth Hansen; editor, Charles Henkel, Jr.; camera, Ira Morgan. Asst. director, Clark L. Paylow. At New York, N. Y., dual, week June 7, '44. Running time, 59 MINS.

Jim Steele..........Jim Newill
Tex Wyatt..........Dave "Tex" O'Brien
Panhandle Perkins..........Guy Wilkerson
Joan Royal..........Patti McCarty
Henry Black..........Jack Ingram
Sam Sneed..........Kermit Maynard
Bill Moore..........Robert Barron
Frank Lear..........Dick Alexander
Judge Plymouth..........Michael Vallon
Deputy Mace Page..........Roy Brent
Sheriff Horner..........Jack Rockwell

This run-of-the-mill western projects Jim Newill, Dave O'Brien and Guy Wilkerson as Texas Rangers who frustrate gang's attempt to poach on the preserves of the law-abiding folk of the Cactus plains. Oke action dualer.

In this one, the three musketeers of the saddle set out after Jack Ingram, villainous hombre who had his cousin and the latter's frau bumped off to get control of the Gold Star mine by being appointed guardian of their infant son. Before his aides can do away with the kid, the Rangers chase them off. Heroic trio turn detectives and bring the murderers, and Ingram, to justice.

During the interim there's plenty of galloping and shooting, although spaced by comedy and song interludes by the mustangers when the boys are not tracking down the killers. Newill, O'Brien and Wilkerson give their usual good performances; Ingram, Patti McCarty, Kermit Maynard, Robert Barron and Dick Alexander all turn in good performances in the lesser roles. Direction by Harry Fraser is keyed on a fast pitch. Camera work by Ira Morgan packs some dandy shots. *Edba.*

Candles at Nine
(BRITISH-MADE)

London, May 19.

Anglo-American Film Corp. release of British National Film. Stars Jessie Matthews; features Beatrix Lehmann, John Stuart. Directed by John Harlow. Screenplay by Basil Mason, John Harlow, from Anthony Gilbert's novel, "The Mouse Who Couldn't Play Ball." Camera, James Wilson, Arthur Grant. At Studio One, London, May 19, '44. Running time, 82 MINS.

Dorothea Capper..........Jessie Matthews
William Gordon..........John Stuart
Julia Carberry..........Beatrix Lehmann
Brenda Tempest..........Winifred Shotter
Charles Lacey..........Reginald Purdell
Hugh Lacey..........Hugh Dempster
Garth Hope..........Joss Ambler
Everard Hope..........Eliot Makeham
Griggs..........John Salew
Lucille Hope..........Vera Bogetti
Cecil Tempest..........Andre Van Gyseghem

For British audiences seeking relief from the war this frankly escapist thriller has at least the merit of a striking performance by Beatrix Lehmann as a female killer as sinister as the most menacing on the screen. Generally the artificial plot and melodramatic situations are made to seem almost plausible by a cast of seasoned troupers in support of Jessie Matthews and John Stuart in the star roles. May do fairly well in U. S. as a meller. How much of a draw the Matthews name may still be with filmgoers on this side who remember when she was tops in West End musicals is dubious. But for American audiences, even though she plays a frightened young girl, Miss Matthews should help the draw.

Based on Anthony Gilbert's novel, "Mouse Who Couldn't Play Ball," the main theme revolves around the consequences of a miser's willing his half-million-dollar estate to an obscure great-niece, winner of a song-and-dance amateur competition. All six nearer relatives of the dead man, who feel they have more legitimate claims, try at first to flatter her into getting them out of financial entanglements; and then variously scheme to put her out of the way. But it remains for the housekeeper to make an actual murderous attempt on the heiress. A ubiquitous detective, John Stuart, who foils the villainess, wins the girl. Beatrix Lehmann is the sinister housekeeper.

British National Films have given the film elaborate mounting, and direction by John Harlow is adequate. Outstanding for this type film is the musical background, the featured number, "I'd Like to Share With You," is put over effectively by Miss Matthews.

Wolves of the Range

PRC release of Sigmund Neufeld production. Stars Bob Livingston, Al "Fuzzy" St. John; features Frances Gladwin, I. Stanford Jolley, Karl Hackett and Ed Cassidy. Directed by Sam Newfield. Story and screenplay, Joe O'Donnell; camera, Robert Cline; editor, Holbrook N. Todd. At New York theatre, N. Y., week of May 30, '44, dual. Running time, 60 MINS.

Rocky Cameron..........Bob Livingston
Fuzzy Jones..........Al (Fuzzy) St. John
Ann..........Frances Gladwin
Dorn..........I. Stanford Jolley
Corrigan..........Karl Hackett
Brady..........Ed Cassidy
Hammond..........Jack Ingraham
Adams..........Ken Duncan
Foster..........Bud Buster
Judge Brandon..........Bob Hill

"Wolves of the Range" is another in the Lone Rider series, with the usual quota of hard riding, fisticuffs and gunplay resulting in a lively drama of the plains that should please the westerns crowd and make a good addition to nabe dual bills.

Bob Livingston as the Lone Rider and his side-kick, Al "Fuzzy" St. John, this time come to the aid of the ranchers when the head of the cattlemen's association with his thugs starts a reign of terror to drive the ranchers from their properties so he can put through an irrigation project.

Livingston and St. John, as usual, make a smooth-working team, with the latter lending his fine comedy antics to the proceedings. Francis Gladwin is one of the best lookers to be seen in westerns in a long time.

They Met in Moscow
(RUSSIAN-MADE)

Artkino release of Ivan Piriev production, directed by Piriev. Stars Marina Ladynina, Vladimir Zeldin. Script and lyrics by Victor Gussev; camera, Valentin Pavlov; English titles, Charles Clement; score, Tikhon Krennikov. At Victoria, N. Y., June 7, '44. Running time, 87 MINS.

Glasha Novikov..........Marina Ladynina
Musaib Gatuyev..........Vladimir Zeldin
Kuzma Petrov..........Nikolai Kriuchkov
Agrafena Vlasov..........Elena Sebastiivtseva
Abdusalam..........Grigori Alexeyev

(In Russian; English Titles)

Adept English titles help put across this Russian comic opera. It is one of better efforts from Russe studios, with musical score and ballading standout. "They Met in Moscow" should find modest returns in some arty theatres and a few keys, but will obtain most revenue in U. S. market where deemed stout enough to fit into twin bills.

An industrious herder of swine in the cold northern area of Russia and a shepherd from the mountainous regions of the south meet, pledge undying faith, at an annual aggie fair in Moscow, and then go back to their respective means of livelihood. In between, there is some misgiving, a deliberately falsified translation of the rugged shepherd's letter by a rival stable hand, and still more misunderstanding before the two are finally brought together just before the northern femme weds the horsey rival by mistake.

Though keeping in musical comedy atmosphere most of the time, there's a vivid sequence high in the mountains where the stalwart shepherder battles three mountain wolves to save the valuable ewes. The breeding sequence, in which the feminine star figures, is strictly down to earth, and distinctly different from the usual American film brushoff for such. Camera work of Valentin Pavlov is vivid, his work in the mountains and in depicting winter scenes being standout.

Marina Ladynina, as the blonde northern gal who raises pigs, helps mightily in lending vigor and contrast to a routine yarn. Vladimir Zeldin, the cossack-looking sheepherder, is excellent in what he has to do, but the real voice of the film is Grigori Alexeyev, assistant to the sheepherder. Unfortunately, he sings only once, and then too briefly. Nikolai Kriuchkov also has sturdy vocal chords, and plays a mean accordion. Supporting roles are well played even down to the moon-faced warblers in the excellent chorus. *Wear.*

Shake Hands With Murder

PRC release of American Productions. Stars Iris Adrian, Frank Jenks; features Douglas Fowley. Directed by Albert Herman. Screenplay, John T. Neville, from original by Martin Mooney; editor, George Merrick; camera, Robert Cline. At New York, N. Y., dual, week of June 7, '44. Running time, 61 MINS.

Patsy Brent..........Iris Adrian
Eddie Jones..........Frank Jenks
Steve Morgan..........Douglas Fowley
Joe Blake..........Jack Raymond
Secretary..........Claire Rochelle
John Clark..........Herbert Rawlinson
Stanton..........Juan De La Cruz
Haskins..........Stan Jolley
Kennedy..........Forrest Taylor
Adams..........George Kirby
Howard..........Gene Stutenroth
Waitress..........Anitra Sparrow
Sergeant..........Buck Harrington

Fairly diverting whodunit, a setup for Iris Adrian and Frank Jenks, gives both plenty of lunges at comedic stuff to offset an otherwise commonplace murder mystery. Should do well in the dualers.

Miss Adrian and Jenks are partnered in the bail bond business. They have staked their poke in bailing out Douglas Fowley, whom they feel has been unjustly accused of larcenous taint. Bonds have been stolen from his business partner and Howley has been tagged by the police. When Herbert Rawlinson, the partner and complainant, is found murdered, couple are more interested in recovering their moola. She goes after Howley, while Jenks goes after the cops. Of course, Howley never took the bonds, which are found in the murdered partner's manse. Real killer is also unmasked before final fadeout.

Miss Adrian, Jenks and Howley have a merry time of it throughout unravelling and turn in corking good performances. Support cast is adequate in lesser roles. Story is kept moving at fast clip by Albert Herman, who directed, and camera work by Robert Cline is on the okay side. *Edba.*

Mexico De Mis Recuerdos
("My Memories of Mexico")
(MEXICAN-MADE)

Mexico City, May 30.

Pan American Films release of Filmex production. Stars Antonio R. Frausto, Virginia Zuri and Lolita Camapilo. Written and directed by Juan Bustillo Oro. At Cine Teatro Alameda, Mexico City. Running time, 91 MINS.

This is tops for period pix of which Mexican producers are so fond and on which they have less fortunate results. Looks one of best films made in Mexico. Production in every way demonstrates a great forward step by the Mexican film industry. Scored well here.

Juan Bustillo Oro did writing and direction, and deserves the palm.

Story is of the days of Gen. Porfirio Diaz, ruler of Mexico for 30 years. Story has a Gallic simplicity; showfolk and bohemians and prudes mingling. Sofia Alvarez, radiant brunet, who has a rep as comic, is excellent in a dramatic role, as the spirited miss reared by three starchy aunts. To land her man, Luis Aldas, admirer of show girls, she goes with the troupe at the old Teatro Principal here, Mexico's ace operetta house of the times.

Joaquin Paraave, veteran comedian, is an essential ingredient as confidential aide of President Diaz and sort of protector of Miss Alvarez in the theatrical world. It is he who advises Diaz to give Soler a grand piano instead of a check as a token of appreciation for the waltz he composed and dedicated to Senor Diaz. Piano serves the bohemian composer well as a bed after his long nights of tune making. Soler is particularly good in this one. Aldas is first-rate as the cultured young-man-about-town. Antonio R. Frausto gives a good impersonation of President Diaz. *Grahame.*

Mis Hijos
("My Children")
(MEXICAN-MADE)

Mexico City, May 30.

Astro Films production and release. Stars Andres Soler, Gustavo Rojo, Ramiro Gomez Kemp, Julio Ahuet, Ruben Rojo, Rafael Icardo, Roberto Banquells, Esperanza Issa. Directed by Rene Cardona. Camera, I. Ortiz Ramos. At Cine Magerit, Mexico City. Running time, 85 MINS.

Performances of Sara Garcia, Mexico character woman, and Andres Soler, strongly reminiscent of Lionel Barrymore in this role, are the saving graces of this one. They give vitality to an inferior story, that of a widowed mother losing track of her children for many years because of amnesia resulting from a railroad wreck. But the customers loved it here.

Production is languid Latin and too much on the weepy side. Mother gets physically as well as mentally lost. Children are taken in charge of by Soler, the family doc, who after a vain search for their mama takes them with him to Mexico City from the little old town and they all do well, while the mother, wandering away from a state mental hospital, kills a man and is sent to prison. Released, La Garcia gets a glimmering of what it's all about. She finds the doc in Mexico City and enters his employ as a servant to be near her children. They treat her as a servant.

Big scene is when a son, Gustavo Rojo, a bullfighter, gets gored. Lots of censor trims in this one. Esperanza Lissa, the daughter, a looker, should go places in films. *Grahame.*

Theatre Mgrs. Give Good Impetus To Talent Hunt for USO-Camp Shows

Theatre managers in 30 key cities picked as local representatives to help USO-Camp Shows set up its nationwide auditions for talent, have already got results before the campaign got officially under way. Auditions begin Monday (19) or later, with paid ads in newspapers starting six days prior. Yet the managers have grabbed off plenty of space in newspapers and on radio in advance, to give the talent hunt a big boost.

In Washington, where auditions start June 21, Carter Barron broke the story Wednesday (7) getting mention in news and drama pages, and in columns, in all the dailies. Major department stores promised to run copy on the auditions in their ads, and Hecht's will also spot the announcement in its daily news broadcast for a week starting today (14). All radio stations have promised spots of 25 to 100 words during the week before auditions.

Managers were contacted by Oscar A. Doob, Loew's circuit publicity chief, to set up the auditions for Camp Shows, which is paying all costs and sending its own directors to audition the talent. Talent sought is pro or semi-pro, to fill increased call on Camp Shows by the U. S. Army.

Managers contributing their services for the auditions are:

William C. Aiken, Atlanta; Charles E. Kurtzman, Boston; Charles Taylor, Buffalo; E. V. Dinerman, Cincinnati; Charles Raymond, Cleveland; Charles Freeman, Dallas; Harold E. Rice, Denver; Alice Gorham, Deroit; Homer McCallon, Houston; M. C. Moore, Jacksonville; Russell A. Bovim, Kansas City; Charles Shire, Lincoln, Neb.; Seymour Peyser, Los Angeles; Cecil E. Vogel, Memphis; Norman Pyle, Minneapolis; Thomas Delbridge, Nashville; Rodney Toups, New Orleans; C. B. Akers, Oklahoma City; Ted Emerson, Omaha; Irving Blumberg, Philadelphia; M. M. Mesher, Portland; Rex Williams, St. Louis; Helen Garrity, Salt Lake City; Fay Reeder, San Francisco; Vic Gauntlett, Seattle; Al Baker, Spokane; Carter Barron, Washington.

DESPITE ODT TABUS, STARS ON BOND TOURS

Washington, June 13.

Despite the crackdown by the Office of Defense Transportation, which has eliminated most big bond-selling barnstorming tours by Hollywood stars, film personalities will play an active part in the current bond campaign.

In addition to those who took part in the four network kickoff Monday (12) and those who will appear in the big shows in Hollywood and Chicago, Veronica Lake highlighted a rally in Boston Monday night, while Ingrid Bergman and Paul Lukas opened an 18-city tour in Indianapolis. Also slated for tours are Lynn Bari, June 15-21; Ray Bolger, June 13-21; Susan Foster, June 15-21; Betty Grable, June 16-17; Lana Turner, June 16-17; and Oscar Levant, June 14-19.

Wood, Menzies Pilot H'wood Bowl Bond Show

Hollywood, June 13.

Sam Wood will produce and William Cameron Menzies will direct the all-star Fifth War Loan Drive show tomorrow (Wed.) in Hollywood Bowl, with Henry Morgenthau, Secretary of the Treasury, playing the lead with a speech to be broadcast over a nation-wide network.

Volunteer performers include Bette Davis, Judy Garland, Bing Crosby, Bob Hope and Lieut. Rudy Vallee and his Coast Guard band.

Founder, Head of Cleve. Canteen Resigns Post

Cleveland, June 13.

Because of poor health, Helen Burnett is resigning as chairman of local Stage Door Canteen, which she and her husband, 'Niki' Burnett, founded here 18 months ago.

Resignation goes into effect July 1. Brock Pemberton, national branch chairman American Theatre Wing, is expected here soon to confer with operational committee headed by Lee Repp on her successor. Mrs. Burnett joins her husband in New York, where he is directing and producing for Columbia Broadcasting System.

Giant Times Sq. Cash Register to Tally War Bond Sales; Free Shows

Opening show on the huge cash register in Times Square, to clock the Fifth War Bond drive, was given yesterday (13) noon. Lucy Monroe opened the program by singing the National Anthem, with the Paramount Theatre show of Charlie Spivak and his orchestra, the Wesson Bros., and Tip, Tap and Toe, plus Jose Ferrer and Uta Hagen from "Othello," also appearing.

Half hour shows will be given daily at noon under the direction of Jim Sauter. Today's (14) program consists of the Strand show, with Cab Calloway, plus Elizabeth Bergner and Dennis King. Other programs this week are: tomorrow (15), the Roxy show, with Barry Wood, Berry Bros., Eddie Garr, Radio Aces and Mia Slavenska, plus Earl Wrightson; Friday (16), Don Cossack Chorus, from Radio City Music Hall, plus William Horne, Catherine Meskill and Imogene Carpenter; and Saturday (17), Capitol show with Sammy Kaye, plus Gertrude Niesen and Una Merkel.

Talent performs on the cash register drawer, which measures 9 by 20 feet, while girls in booth underneath sell bonds. The register will show total of bond sales for N. Y. State, the figures changing once daily at noon just before the show goes on.

THEATRES' RED CROSS AVERAGE DOUBLES '43

Joseph Bernhard, national chairman of the 1944 Red Cross drive in theatres, Monday (12) reported that all except around 1,500 of the 15,000 theatres that participated in the campaign, have sent in a full report of their collections.

Theatre collections reported the past few weeks have continued to average better than $400 per theatre, nearly double last year's donations.

Harry Goldberg, national campaign director, is preparing a booklet on the drive indicating the part played by the film industry and listing all theatres participating as well as the amounts collected in each house.

Negro Unit Finds Big Favor in So. Pacific

New Caledonia.

GI's in the South Pacific area are vigorously applauding the first Negro USO unit to tour this theatre.

Sparked by songstress Julie Gardner, formerly with Earle Hines' orchestra, the five-member troupe, under the management of Kenneth Spencer, radio and screen actor-basso, are presenting from two to three shows nightly to crowds of from a hundred to several thousand.

Other talent includes Anne Lewis, New York stage and nightclub entertainer, and comic team of Freddie and Flo Robinson.

Lt. Sid Morse In U. S. As Mediterranean Hero

Lt. Sid Morse, Army Air Force bomber pilot formerly assistant to Bill Joyce at the William Morris office, has returned to this country after 53 missions in the Mediterranean theatre. Morse won the Distinguished Flying Cross, the Air Medal and Purple Heart.

On one of his missions, Morse's plane was shot down and six crew members were interned. Only Morse and his navigator escaped. They were picked up by an Allied plane and continued on active duty until relieved recently.

Guestars for 'Canteen'

Hollywood, June 13.

Total of 17 specialties will be spotted by Warners in "Hollywood Canteen," including eight name bands and a flock of guest artists.

Rounded up thus far are Eddie Cantor, Joe E. Brown, Jack Benny, Stokowski, Nora Martin, Roy Rogers and Carmen Cavallero, in addition to the studio's own contract stars.

Grable No. 1 Pinup Draw In Camp Cinemas in May

Washington, June 13.

Betty Grable won the pinup championship in the War Department theatres in the continental United States. Figures of boxoffice attendance during May disclosed these results:

(1) "Pin-Up Girl" (20th, (2) "Up in Mabel's Room" (UA), (3) "Two Girls and a Sailor" (M-G), (4) "Story of Dr. Wassell" (Par).

Figures over the 12 months' period show that features based upon war themes have drawn 90% attendance. Musicals and action pictures are better boxoffice draws, with the girl and tune shows preferred.

USO Must Build More Hosp Units

It seems probable that USO-Camp Shows, which sent out its 7th and 8th hospital units this week to complete the schedule originally set by Army Special Services, will now have to add more units to the "Purple Heart" circuit. Certain hospitals want each unit to stay longer. The present schedule is also proving too grueling a pace for the entertainers.

Original plans called for the eight units to cover the 84 hospitals on the circuit, bringing entertainment to each one every two weeks. Units now visit a hospital for a day, do one or two shows an evening, also splitting up into small groups during the day for one or more shows in the wards. Hospitals now want the units to stay around a longer period, to do more work in the wards. Army and Camp Shows officials are now huddling on the matter.

Unit No. 7, an all-girl unit called "Meet The Girls," started out Monday (12) in Charleston, S. C. Unit No. 8, Slav troupe called "Russian Revels," also started Monday in California. Unit was booked intact on the Coast.

Book USO Hosp Circuit

George Deber, Bert Wishnew and Charles Schmertz, now booking the hospital circuit for USO-Camp Shows. Trio also handles talent for the Victory Circuit.

Bond Sales

Continued from page 1

Theatres Corp., $100,000; Wilmer & Vincent, $100,000; J. J. Theatres, New York, $100,000; Shea Enterprises, $60,000; United Artists Theatre Circuit, $200,000; Telenews Theatres, $75,000; Translux, $75,000.

Last Friday (9) a preview War Loan rally was staged in Times Square, New York, before a crowd of some 20,000. Decorated war heroes spoke against a background of bond booths which rang sales of about $100,000 in War Bonds in a relatively short space of time.

Led by a 160-piece band, a composite battalion of 400 infantrymen from the 100th Division at Fort Bragg, N. C., marched down Broadway.

Among those in the stand with Brig. Gen. Maurice L. Miller and Col. John L. King were Charles C. Moskowitz, general chairman for the metropolitan area drive, for the film industry; Oscar A. Doob, campaign director in this sector, and Neyil Ford, N. Y. State War Finance chairman.

Indicative of the enthusiasm which has been spurred by the invasion is the announcement by Moskowitz that the metropolitan N. Y. area's theatre quota has been voluntarily increased from 800,000 to 1,000,000 bonds.

On D-Day a total of $44,150 in War Bonds was pledged by employees of the 20th-Fox homeoffice.

New District Heads

Ned E. Depinet, chairman of the distributors division of the War Activities Committee, last week announced the following changes in the personnel of distribution chairmen and district chairmen in the field:

Claude McKean (WB) succeeds L. W. Marriott (Rep) as distribution chairman in Indianapolis, with Foster Gauker (Metro) as McKean's assistant; A. M. Kane (Par), formerly distribution chairman in Boston, becomes district chairman over Boston, New Haven, Albany, Buffalo; Edward W. Ruff (Par), formerly New Haven distribution chairman, succeeds Kane in Boston; John Moore (Par) becomes distribution chairman in N. H.; Herbert MacIntyre (RKO) becomes district chairman of the Rocky Mountain district, succeeding Len Gruenberg (RKO), who enters the Navy; J. B. Underwood becomes district manager for Dallas, Memphis, Oklahoma City, succeeding Sam Moscow (Columbia), deceased.

Press Sheet, Trailers

To assistant exhibitors who are staging bond shows with war heroes and local talent, the War Activities Committee is issuing a special press book outlining practical promotion ideas.

Local talent sources such as the following are indicated: Radio stations, singing teachers, dancing teachers, music teachers, community centers, organizations, night clubs, restaurants and schools.

George Dembow, general sales manager for National Screen Service, has meantime announced that his company is ready to release the regular advance trailer on any films which an exhibitor is using for a War Bond premiere. The trailer is being offered free and will be sent by the nearest NSS office as soon as exhibitors ask for it.

$1,075,000 in 1 Min.

Pasadena, June 13.

The Bob Hope show at the Pasadena Civic Auditorium, with Hope, Frances Langford, Jerry Colona and Tony Romano, made a terrific invasion day bond-selling showing.

At the night show at the Auditorium Hope sold $1,075,000 in War Bonds in one minute.

Generals Osborn, Byron Reiterate Tremendous Value of Pix to Army

Washington, June 13.

The part played by motion pictures in keeping up the morale of troops overseas came in for special mention when the Army's budget was up before a House Military Affairs subcommittee. The testimony, made public last week, showed kudos from Major General F. H. Osborn, head of the Morale Services Division, and Brigadier General J. W. Byron, head of Special Services.

The two units have a budget of approximately $59,000,000, a substantial portion of which is for films and film equipment.

"Special Services, using the generous gift of 16 mm. entertainment films given the Army by the film industry," commented Osborn, "provides movies for our troops overseas. In the Pacific area they are shown in outdoor theatres to audiences ranging from 1,000 to 3,000 men. It is hard to go more than a half mile along any of the Army roads in those areas without passing an open-air theatre. If you go by in the evening, you will find the men gathering an hour before dark and, as the show goes on, they show their participation by their comments, laughter and interest."

Byron talked along the same lines. He explained that pix not only keep up morale but help to keep the soldiers out of trouble. He said, for example, that it keeps the men away from disease-ridden communities in some parts of the Far East where they would otherwise go to seek entertainment in the evenings. He praised the industry's cooperation, and said the contribution of pictures was a major part of the Special Services program.

Series of Special Selling Stunts For Bonds Under Way

Bond sales got off to a strong start last Monday (12) with special events contributing largely to the showing made.

In Boston the drive opened by auctioning off the services of Mayor Maurice Tobin, his wife and Veronica Lake to the largest Bond purchaser. About $1,000,000 in War Bond sales resulted.

At the Boston Common rally Lloyd Douglas, author of "The Robe," auctioned off a copy of the book. Maurice Wolf, New England district manager for Metro, made the top bid of $525,000 in War Bonds.

A female flagpole sitter auctioned off her flagpole painting services to Wellesley residents for $15,000.

Bond preem at the United Artists theatre, Berkeley, Cal., with 1,600 seating capacity, sold 115 percent of capacity.

Al Steffes, Minnesota state chairman, predicted that Minneapolis will be the first territory to go over the top.

Some 15,000 solicitors are selling Bonds door to door in the Twin Cities.

All theatres in Washington, D. C., held rallies and some put on Bond auctions.

John Q. Adams, Texas exhibitor chairman, reported a surge of first-day activity throughout the territory. Palace theatre, Corsicana, sold $50,000 in "E" bonds by noon. Sunshine theatre, Albuquerque, sold $51,000 in "E" bonds. Abilene, Tex., sold $800,000 in bonds at an Army show from Camp Berkley.

Theatres in the New Orleans territory are holding back until after the local War Finance Committee has completed its special events.

Bond sales in the New York Metropolitan area, according to Oscar A. Doob, campaign director, are "sensational."

Theatres in Los Angeles tied in with an "invasion parade."

Practice What You Preach

Detroit, June 13.

Following the film industry's luncheon here to kick off the Fifth War Loan drive, Earl J. Hudson, president of United Detroit Theatres and co-chairman of the drive, observed, "I think everybody here should practice what he preaches. If we can sell 'em we can buy 'em."

He started it off with a $1,000 bond purchase and everyone of the 132 film company representatives present followed suit by buying as well as selling. Like that, it ran a preliminary sale up over the $70,000 mark.

MEROFF'S 'FUNZAFIRE' UNIT FOR OVERSEAS

Benny Meroff's "Funzafire" troupe has been signed by USO-Camp Shows for overseas duty, the first large size variety unit to be booked for such work. The unit includes 12 people.

Troupe includes, besides Meroff, Kathleen McLoughlin, Jack Gwynne and Co., Charles Mariano, Jerry and Jane Brandow, Sophie Parker, Edna Kenyon and others.

Show Boat Bond Cruise With Paid, Guest Talent

Both volunteer and paid talent have been set for most of the bond tour of the LCT "Blue Star," the landing barge which is making a glorified showboat cruise through the Erie Canal down the Hudson River to reach the Statue of Liberty July 4.

Paid set show for the whole trip, which started at Tonawanda, N. Y., Sunday (11), includes Arthur Boran, emcee, Robert Lyons, Stanley Burns, Helene May and the Blue Star Ensemble. Volunteer talent Sunday and Monday (11-12) were Bert Lytell, Helen Hayes and Annamary Dickey. Talent stays on boat all of the day assigned. Others are Vivian della Chiesa, June 14-15; Conrad Thibault, 16-18; Jean Dickenson, 20-21; Margaret Daum, 22-23; Jackie Keck, 23-25; Lucille Manners, 24-26; Margaret Speaks, 27-29; with Miss Hayes in again June 28 at Nyack. All talent has been booked through UTWAC (United Theatrical War Activities Committee).

Studios Tee Off On Largest Bond Drive

Hollywood, June 13.

Henry Ginsberg, chairman of Hollywood Motion Picture War Finance Committee, opened a four-week campaign yesterday (Mon.) to sell more than $14,000,000 worth of bonds in Fifth War Loan Drive in studios here.

Committee has sold more than $57,000,000 in bonds to Hollywood personnel and companies during its 26 months of operation, starting in September, 1942, with $2,192,000 for the first campaign.

Lt. Col. Ken Clark's Kudos

Washington, June 13.

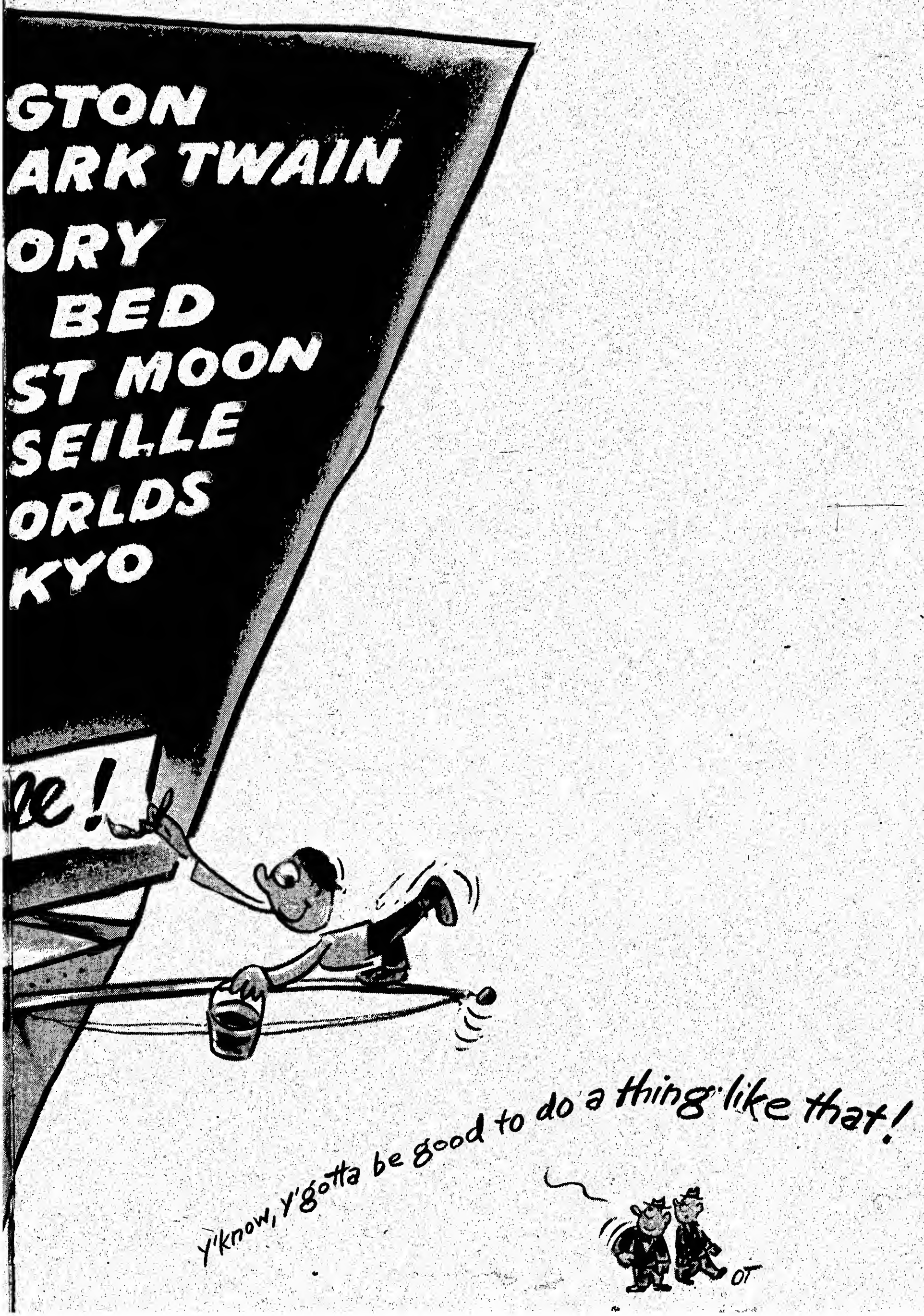
Legion of Merit has been presented to Lt. Col. Kenneth Clark, who did publicity for the Will Hays organization in New York until his enlistment about two years ago.

Clark is now handling public relations for the 5th Army in Italy.

PAGE ONE

MR. SKEFFIN
ADVENTURES OF M
UNCERTAIN GL
MAKE YOUR OWN
SHINE ON HARVE
PASSAGE TO MAR
BETWEEN TWO W
DESTINATION TO
DESERT SONG
Warners made them a
Jack L. Warner, Executive Producer

"FIRE AWAY! FIGHTING FIFTH WAR LOAN!"



Fidler Buys Out Monogram K.C. Franchise; Theatres-Exchanges

Kansas City, June 12.

Lon T. Fidler bought interests of John Franconi and Ed Blumenthal in Monogram here, and thus becomes sole owner of the local exchange. He also owns Monogram franchises in Denver and Salt Lake City.

Franconi and Blumenthal will continue with their Monogram holdings in Dallas, in which they are equal partners.

Lippert's Newest

Los Angeles, June 13.

Robert L. Lippert Theatres started construction on a new $50,000 film house in Santa Maria, to be known as the Studio. Lippert chain operates 25 theatres, mostly in Northern California.

Laurel theatre, operated by the Edwards group in Los Angeles, shifts to a foreign film policy June 21. First picture under the new system will be "Heart of a Nation" (French).

Charles J. Feldman, local district manager for Universal, won the W. A. Scully Anniversary Drive for increased sales, with Harry Graham, Atlanta, second, and Dave Miller, Cleveland, third.

N. J. Blumberg, Universal prexy, announced that the sales department had achieved the greatest number of accounts in the company's history.

Marriott to L. A. for Republic

William Marriott, Republic's branch manager at Indianapolis for last eight years, moves up to become manager at Los Angeles, June 19. He succeeds John Frey, who died recently.

Bill Marriott Promoted

William Marriott, Republic branch manager in Indianapolis past eight years, new Los Angeles branch head for the company. Appointment announced by Francis Bateman, Rep western district manager, effective next Monday (19). Marriott succeeds John Frey, who died recently.

Col.'s Division Realignments

In keeping with policy of promoting from the ranks, Columbia elevated two branch managers to division managerial spots last week. R. J. Ingram, Atlanta manager, made southeastern division manager, covering Atlanta, Charlotte and New Orleans, with headquarters in Atlanta. J. B. Underwood, Dallas manager, made southwestern division manager, to supervise Dallas, Memphis and Oklahoma City, headquartering in Dallas.

Ingram joined Columbia in 1928 while Underwood started with the company in 1929, latter as office manager at Dallas.

New setup is a realignment of former southern division, which was headed by Sam Moscow until his death a few weeks ago.

Rodgers' Itinerary

William F. Rodgers, Metro v.p. and general sales manager, addressed group of theatre owners and newspaper reps at the exhibitor luncheon at the Schroder hotel, Milwaukee, Monday (12). Others at the session included John E. Flynn, Metro western sales manager; Sam Shirley, district manager, and G. J. Kemptgen, acting branch manager for the Milwaukee exchange.

Rodgers returned to Chicago yesterday (Tues.), being scheduled to leave for the Coast the same day for a week's visit at the Metro studio. On the way back to N. Y. from the Coast Rodgers stops over in Kansas City, St. Louis and Cleveland.

Pickman With 20th-Fox

Jerry Pickman joined 20th-Fox exploitation staff last week, with Rodney Bush, exploitation manager, assigning him to work on N. Y. City campaign for "Wilson," which opens at Roxy, Aug. 1.

Pickman was with Eddie Cantor radio show previously.

Eichenberg Moves to Columbia

Pittsburgh, June 13.

Morton Eichenberg, formerly with Warners in Cincinnati, appointed Main Line sales rep for Columbia here, succeeds Holbrook Bissell, transferred to Albany.

Charles Marsh named service manager in accessory dept. National Screen. Jack Leff, of trailer dept., going into Navy, replaced by Richard Hannon, formerly at 20th-Fox.

Ed Kelly, veteran film and theatre man, joined National Theatre Supply Co.

Weill Vice Dollinger

Carol Weill, formerly of Republic's homeoffice ad-pub staff, named adpublicity head Film Classics, Inc., in N. Y.

She takes place of Muriel Dollinger, who resigned last week.

James Arthur Into Marines

James H. Arthur, counsel for Fanchon & Marco's interests here, commissioned lieutenant in U. S. Marine Corps. Leaves June 14.

Manpower shortage has caused A. M. Beare, former operator of Gem

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S. O. S.

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jority of Hollywood scripters, perhaps 80-90%, are adapting other people's material for the screen and that, while these screenplays are original works, the authors are nonetheless working over other people's ideas, published or otherwise.

Olin Clark, Metro's eastern story editor, among the foremost advocates of the development of more authors to write directly for the screen, just as playwrights do for the stage, proposes that the motion picture industry should go so far as to commission known authors to write with the screen primarily in mind, and that such authors should be given cash advances as in the book publishing business. Indications are that other studios such as Paramount, Warners and 20th-Fox would also be interested in such ventures.

While Paramount, 20th, Warners and others have in the past "financed" writers working on new books, the Metro deal with Carl Sandburg is believed the only one of that kind so far entered into where the time element is so flexible and where the author is to write directly for screen production rather than publication, though publication may follow.

Pointing out that playwrights such as Eugene O'Neill, Robert Sherwood, Rose Franken and Lillian Hellman write directly for the stage and Norman Corwin for radio, Clark says that "These playwrights do not first write a novel and then adapt it for the stage but write directly for their art form. Corwin is a radio sensation because he brings to bear original, fine writing and fullest dramatic sense exclusively for radio broadcasting, writing with this medium directly and solely in mind.

"The screenplay writer does not necessarily have to write a 'cutting continuity,' because directing and casting also enter into the final technical form. But authors can write with solely the potentialities and limitations of the screen in mind."

Commission Writers

Clark advocates the commissioning of more writers like Carl Sandburg (with whom Metro has a deal) to turn to original screen writing, just as book publishers often do with standard authors. The Metro story execs favor flexible time limits for such authors, giving them a year or two, possibly three, in which to complete their work, and believe that it should not be necessary for such writers to work at the studio, but choose their own place and method of working.

As in the case of book publications, Clark believes that standard authors should be given an advance when signed by film companies, and if a script proves unsuitable the film company would not be in any more unfavorable position than the publisher, who sometimes loses an advance payment if a completed work proves unsuitable for publication.

"There will never be a time when novels and plays will cease to be of interest to picture business," said Clark, "but there are just not enough top novels and plays to go around. And if the supply from these sources is insufficient, new sources must be tapped."

WLB OK's Porters-Par

The Porters Union, an AFL affiliate, has obtained approval of a deal with Paramount covering the company's homeoffice, under which scale will be $34 weekly.

War Labor Board, in okaying the agreement, made it retroactive to last October.

COL.'S 'BLIND DATE'

Hollywood, June 13.

Columbia has announced "Blind Date" original by Muriel Bolton, and not related to the current radio program.

Col is employing title utilized on a film released about 10 years ago.

McEVOY VICE KREISLER

Eddie McEvoy is new shorts and serial sales manager for Universal, succeeding Bernie Kreisler, resigned. McEvoy has been special rep for U during the last few years, and before that was eastern sales manager for RKO.

Takes over new post at once.

Femme Film Peddler

Many women have taken over managerial posts in theatres and booking spots in film exchanges, but the first in skirts to sell film is declared to be Marge McNamara, who is covering the state of Missouri and southern Illinois for PRC out of St. Louis.

She was formerly a cashier in PRC's St. Louis branch.

Staggered Small Ads May Be Solution To Offsetting Ad Cuts

Minneapolis, June 13.

Apparently stymied by the present advertising space-rationing policy of the town's leading sheet, the Star Journal, which precludes large splashes, Harry Keller, here launching a campaign for Universal's "Christmas Holiday," has hit upon an idea which he hopes may help to solve the problem.

Keller wanted to hit out with a 1,500-line ad for the picture in the Star Journal, but under the rationing policy that was no go. What he's doing, instead, is to spot a number of comparatively small ads, running to 150 lines or thereabouts, not only in the amusement section, but on other pages throughout the paper. Such a plan is acceptable to the sheet.

Trade here will watch the campaign's results carefully. If it proves successful it undoubtedly will serve as a pattern. Trade feels that the curtailment of display ad space for pictures may be a factor in the present declining grosses.

Minneapolis will be one of the first cities to play "Christmas Holiday."

RKO Press Realignment With Dunn's Shift to UA

Realignment of RKO publicity department under Rutgers Neilsen is expected shortly. Several applicants are being considered for the post of daily newspaper and wire service contact, including Arthur Brilant, present company trade press rep; Arthur Jeffrey, former United Artists publicity manager; Arnold Stoltz, former UA exploitation head, and others.

Understood that if Brilant shifts to the daily paper contact post, one of the film tradepaper men will succeed him as trade press rep. Shifts are being made following the resignation two weeks ago of James Dunn, former RKO daily paper rep, to join United Artists as publicity manager.

Schine Anti-Trust Suit Adjourned Until Aug. 12

Buffalo, June 13.

The succession of small town theatre operators testifying for the government in the case of the U. S. vs. Schine Theatres, Inc., was interrupted in Federal court here Thursday (8) when at the close of the day's session District Judge Knight presiding without jury adjourned further hearings until August 12.

Most of the government's witnesses have been owners or operators of theatres in small towns, all of whom have testified as to difficulties they experienced in constructing or operating houses in competition to the Schine chain.

Hebert Leaves Goldwyn

Hollywood, June 13.

Bill Hebert, publicity director for Samuel Goldwyn, has turned in his resignation after three years in the post. He stays until mid-July to wind up work and help pick a successor.

His contract with the producer still had three and one-half years to run.

A. C. Martin Retiress

Hollywood, June 13.

A. C. Martin, Paramount studio comptroller for the past 26 years, asked for and has received his retirement from that position.

Morris Simpson has taken over the post.

REP'S ADDED STAGES

Hollywood, June 13.

Republic is laying the foundation for two new stages to take care of an expansion program for the coming year.

Both stages will be larger than the Mabel Normand stage, which is largest on the lot now.

Inside Stuff—Pictures

Authors of books and dramas are getting heavy consideration from the film studios these days, a departure from the old custom whereby they were generally ignored in the adaption of their works to the screen. Among the authors who are working or have worked recently on film versions of their original creations are Mrs. Louis Randall Pierson on her autobiography, "Roughly Speaking," at Warners; Ayn Rand on "The Fountainhead" and W. R. Burnett on "Nobody Lives Forever" on the same lot; Cornelius Otis Skinner and Emily Kimbrough on "Our Hearts Were Young and Gay" at Paramount; Niven Busch on "Duel In the Sun" at RKO, and Vera Caspary on "Laura" at 20th-Fox, where also Moss Hart wrote the screen version of his "Winged Victory" and Franz Werfel worked in an advisory capacity on "The Song of Bernadette."

Curtailment of the voting power of film extras in the annual Oscar awards, or an expansion of the ballot to the entire industry, is the aim of an undercover movement in Hollywood. Contention among some industry leaders is that extras often vote for the nominees of studios where they are regularly employed and get the best breaks, and not for the thespian abilities of the individual candidates. It was pointed out that one studio was ignored by the extras in the last Academy Award election because of the unpopularity of its casting department. Understood that various industry groups, currently unrecognized, are demanding the right to vote for Oscar contestants.

When Jimmy Stewart had the silver leaves pinned on his shoulders, denoting the rank of lt. col., it marked a quick advance in the U. S. Army Air Force. Stewart enlisted as a private and his advancement has been rapid. According to officials at the Pentagon building, Lt. Col. Stewart has made a great soldier, with merit of achievement the only factors in his success. He has been on a number of bombing missions, gets complete cooperation from his plane companions and is well liked. He has two citations and was recommended for his present command in the strongest terms by his c.o.

The much publicized "We're Having a Baby (My Baby and Me)" song, which caused NBC to cut off Eddie Cantor on a Philco television broadcast recently, is going into the Warner Bros.' picture, "Stage Door Canteen." Cantor and Nora Martin will do the tune, which is out of "Banjo Eyes," musical version of "Three Men On a Horse," legit, which WB produced and financed some seasons back. Cantor, with knowledge of the WB film, took the position that anything the Hays office okayed couldn't be dubious for video, and so told NBC.

Linguistic invasion of England by American troops is wiping out the old British prejudice against Hollywood pictures with hillbilly and midwestern dialects. Characters such as "Lum 'n' Abner" and other distinctly American types have always been unintelligible to the British picture public, like a Yorkshire dialect in New York. With England full of GI dialecticians from all over the U. S., the natives over there are getting hep, and American vernacular pictures are showing a heavy boxoffice increase.

Reports persist in the trade that Nelson Rockefeller is a possibility as a new entry in the film production field after the war and that his interest in the picture division of the Office of Coordinator of Inter-American Affairs is responsible for this interest in the screen. One report is that he already is interested in a story on the life of Simon Bolivar. Just what distribution outlet would be available is not voiced at the present but understood that definite arrangement is now being worked out.

With six new players upped to stellar or top featured status in the last year, Paramount is continuing its policy of home lot development by building up four for the near future. Raised from obscurity to prominence in recent months are Gail Russell, Diana Lynn, Sonny Tufts, Helen Walker, Jean Heather and Barbara Britton. Slated for important roles in the immediate future are Hillary Brooke, Cass Daley, Olga San Juan and Mimi Chandler.

"Candlelight in Algeria," British Lion production which 20th-Fox is distributing in U. S., will be sold as melodrama along lines of "39 Steps." Fact that the meller plot is framed around the secret meeting of Allied officers in North Africa, prior to the landing of American-British forces there, is being treated largely as incidental. "Variety's" London office reviewed "Candlelight" when it opened at the Regal last February.

Washington has given Griffith Stadium on July 10 for a "Night of Stars." This seats 30,000 and has been contributed by Clark Griffith. Baseball park may be turned back and project abandoned unless local committee gets some help for war bond rally from Hollywood. Sponsors would like to get Bob Hope or Major Clark Gable to build the show around; also some help from Broadway.

Invasion Newsreels

Continued from page 1

is authentic, with the WPB allowing the reels additional raw stock so they could "special" the D-Day story. Preview here was of Metro's "News of Day," with Quentin Reynolds doing commentary, but all newsreels had equal chance to cull near 1,000 feet from 10,000 of Invasion footage contributed by U. S.-British newsreel pool, U. S. Signal Corps, Navy, Coast Guard and Canadian Film unit. Material was processed overseas and rushed here faster than any other newsreel footage.

Newsreel story shows ground troops shoving off from British Isles, the channel crossing, the advance destruction of Navy guns before the Allied forces actually landed, the fighters hitting the beach under terrific shell fire, and finally taking over positions on the shore. One sequence depicts a Canadian unit going in from a barge, leaping into water up to their shoulders and the assault going forward despite some being knocked down.

Reel gives a vivid picture of how all military units—the Air Force, Army and Navy punched through to successful landings. Camera vividly captures the vast scope of the huge fleet that assaulted France. Outstanding in many of the closeups was the smiling, confident spirit displayed by the Allied fighters. Even the shot of a group of troops, reforming after a small portion of one beach had been captured, shows the men tired and battleworn, but still confident.

Other highlights include pictures of the first French village taken, the first batch of prisoners captured and the first French civilians encountered after landing. End of reel spots Generals Eisenhower and Montgomery crossing over together and landing from usual barge like any other trooper, and being greeted by General Omar Bradley. Newspaper critics who saw the films were convinced that Allied combat photography had come of age with this D-Day story. City and managing editors as well as film critics of Washington dailies gave the reel the once-over.

Newsreels Due Today (14)

Broadway newsreel houses and other picture theatres expect to have first actual newsreel films of the Invasion of France ready late today (Wed.). Five American newsreels started compiling and editing this edition late Monday (12) night.

Material in the American newsreels that hit theatres latter part of last week was all "advance" matter, being staged Invasion drills in England. Some criticism evoked on a few of the reels, patrons feeling that the narration gave the impression the scenes were the actual Invasion. Most newsreels, however, pointed out that it was merely footage of Invasion tests some of which naturally were being repeated in France with the actual D-Day attack.

ANOTHER TOP HIT FROM REPUBLIC

Man from Frisco

MICHAEL O'SHEA • ANNE SHIRLEY

GENE LOCKHART

DAN DURYEA • STEPHANIE BACHELOR • RAY WALKER • TOMMY BOND

and a cast of 20,000

•

ROBERT FLOREY—DIRECTOR

Original Story and Adaptation: GEORGE WORTHING YATES • GEORGE CARLETON BROWN

Screenplay by ETHEL HILL • ARNOLD MANOFF

A REPUBLIC PICTURE

The critics agree!

"A thrillingly realistic film. The camera work is fine, the film's plot and dialogue are truthful as well as exciting, and the people in it are real folks."
WASHINGTON EVENING STAR

"Tension, conflicts, heart bumps and pathos . . . spotted through the story in acceptable box-office style."
LOS ANGELES HERALD-EXPRESS

"Strong, dramatic entertainment." SAN FRANCISCO NEWS

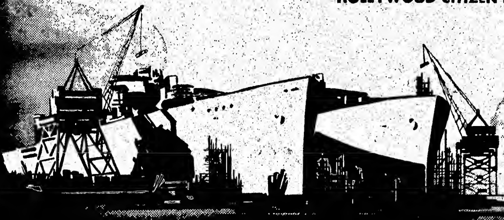
" 'Man From Frisco' is a worthy story, well told, and Republic Pictures can be proud of this production."
WASHINGTON DAILY NEWS

"Michael O'Shea, in his easy going way, combines charm and strength." • SAN FRANCISCO EXAMINER

"The film packs punch and power."
LOS ANGELES EXAMINER

"Stirring and intelligent treatment of a mighty timely subject." WASHINGTON EVENING STAR

"The film has solid entertainment."
HOLLYWOOD CITIZEN NEWS



L. A. Snaps Back After D-Day; 'Wassell' Grand 47G, 'Cobra' Fancy 37G, Both Two Spots, 'St. Mark' Mild 47G in 4

Los Angeles, June 13.

Local cinema boxoffices quickly recovered from invasion news and assumed normal trade, in some instances an improvement over recent sessions. Last week's films bore brunt of the temporary dip. "Dr. Wassell" is leading parade with grand $47,000 in two theatres. "Cobra Woman" looks excellent $37,000, also in two spots. "Eve of St. Mark" has only average $47,000 in four houses, possibly reflecting lack of interest in war dramas today. Also only average is "Song of Open Road" at $31,500.

"Silent Partner" is being rocketed to terrific $39,000 by vaude headed by Lena Horne and Jimmie Lunceford's band at Orpheum. "Two Worlds" is good on holdover in three houses.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 50-$1)—"Eve of St. Mark" (20th) and "Tougy Gangster" (20th). Good $7,000. Last week, "Meet People" (M-G) and "Cry Havoc" (M-G). Held up well despite invasion to $6,900, above estimate.

Chinese (Grauman-WC) (2,034; 50-$1)—"St. Mark" (20th) and "Touhy" (20th). Slow $10,000. Last week, "Meet People" (M-G) and "Cry Havoc" (M-G), slim $10,400.

Downtown (WB) (1,800; 50-$1)—"Two Worlds" (WB) (2d wk). Nice $14,000. Last week, okay $17,700.

Egyptian (F-WC) (1,535; 50-$1)—"Song Open Road" (UA) and "Black Parachute" (Col). Likeable $7,500. Last week, "Knickerbocker Holiday" (UA) and "Yellow Canary" (RKO), good $8,100.

Four Star (UA-WC) (900; 50-85)—"Meet People" (M-G) and "Cry Havoc" (M-G). Average $3,200. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), only $3,000.

Hawaii (G&S) (1,100; 50-$1)—"Voice in Wind" (UA) and "Natzy Nuisance" (UA) (2d wk). Fair $4,500. Last week, mild $6,100.

Hollywood (WB) (2,756; 50-$1)—"Two Worlds" (WB) (2d wk). Okay $11,000. Last week, average $14,200.

Los Angeles (D'town-WC) (2,200; 50-$1) — "Open Road" (UA) and "Black Parachute" (Col). Good $18,000. Last week, "Knickerbocker Holiday" (UA) and "Yellow Canary" (RKO), fair $15,800.

Orpheum (D'town) (2,200; 65-$1.20)—"Silent Partner" (Rep) with Lena Horne and Jimmie Lunceford orch on stage. Terrif $39,000. Last week, "Jamboree" (Rep) with "Gay Nineties Revue" on stage, strong $20,200.

Pantages (Pan) (2,812; 50-$1)—"Cobra Woman" (U) and "Timber Queen" (Par). Nifty $17,000. Last week, "Once Upon Time" (Col) and "Girl In Case" (Col) (2d wk), light $9,500.

Paramount (F&M) (3,389; 50-$1)—"Dr. Wassell" (Par). Smash $32,000. Last week, "Hour Before Dawn" (Par) and "Navy Way" (Par), so-so $15,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Dr. Wassell" (Par). Stout $15,000. Last week, "Hour Before Dawn" (Par) and "Navy Way" (Par) only $6,000.

RKO Hillstreet (RKO) (2,890; 50-$1)—"Cobra Woman" (U) and "Timber Queen" (Par). Neat $20,000. Last week, "Once Upon Time" (Col) and "Girl in Case" (Col) (2d wk), fairish $11,600.

Ritz (F-WC) (1,372; 50-$1)—"Open Road" (UA) and "Black Parachute" (Col). Average $6,000. Last week, "Knickerbocker Holiday" (UA) and "Yellow Canary" (RKO), nice $6,800.

State (Loew's-WC) (2,204; 50-$1)—"St. Mark" (20th) and "Touhy" (20th). Only fair $23,000. Last week, "Meet People" (M-G) and "Cry Havoc" (M-G), average $24,100.

United Artists (UA-WC) (2,100; 50-$1)—"Meet People" (M-G) and "Cry Havoc" (M-G). Weak $5,000. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), thin $7,100.

Uptown (F-WC) (1,715; 50-$1)—"St. Mark" (20th) and "Touhy" (20th). Light $7,000. Last week, "Meet People" (M-G) and "Cry Havoc" (M-G), light $7,200.

Wilshire (F-WC) (2,296; 50-$1)—"Meet People" (M-G) and "Cry Havoc" (M-G). Down to $4,300. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), thin $4,000.

Wiltern (WB) (2,500; 50-$1)—"Two Worlds" (WB) (2d wk). Okay $9,000. Last week, below average at $11,800.

BUCQUET STEERS 'LOVE'

Hollywood, June 13.

Metro handed Harold S. Bucquet the director job on "Without Love," co-starring Spencer Tracy and Katharine Hepburn.

Picture, based on Phillip Barry's legit play, will be produced by Lawrence Weingarten.

Broadway Grosses

Estimated Total Gross
This Week $513,200
(Based on 15 theatres)
Total Gross Same Week
Last Year $397,500
(Based on 13 theatres)

'ST MARK' LOUD 15G, BUFF. ACE

Buffalo, June 13.

Biz is holding fairly firm this week without being out of the ordinary. Outstanding is "Eve of St. Mark" hanging up a rousing figure at the Buffalo. Holdover of "Pin-Up Girl" at the Great Lakes is strong.

Estimates for This Week

Buffalo (Shea) (3,500; 40-75)—"St. Mark" (20th) and "Ladies Washington" (20th). Rousing $15,000. Last week, "Buffalo Bill" (20th) and "Aldrich Plays Cupid" (Par), slightly over robust $14,000, better than hopes.

Great Lakes (Shea) (3,000; 40-75)—"Pin-Up Girl" (20th) and "Chinese Cat" (Mono) (2d wk). Stout $12,000 after great $17,000 initialer.

Hipp (Shea) (2,100; 40-70)—"Buffalo Bill" (20th) and "Aldrich Plays Cupid" (Par) (2d wk). Moved here from Buffalo. Pleasing $8,500. Last week, "Hour Before Dawn" (Par) and "Harvest Melody" (20th), about same.

Lafayette (Basil) (3,300; 40-70)—"Ladies Courageous" (U) and "Swingtime Johnny" (U). Sturdy $10,500. Last week, "Phantom Lady" (U) and "Chip Old Block" (U), healthy $9,000.

20th Century (Ind) (3,000; 40-70)—"Show Business" (RKO) (2d wk) and "Coastal Command" (RKO). Dandy $11,000 for holdover session. Last week, "Show Biz" (RKO) and "Escape to Danger" (RKO), sock $12,000.

Philly Still Blah, But 'In Arms' Hefty 26½G, 'Glory' Smooth at 16G

Philadelphia, June 13.

Philly is shaking the doldrums a bit this week, although the circus and ball games are blamed for several ... helped by radio campaign, is doing respectable business at Fox, despite crix brushoff. "Up in Arms" is league-topper at Mastbaum, and "And Angels Sing" is good at Stanley.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Meet People" (M-G). Blah $7,000. Last week, "Ladies Courageous" (U), sad $8,500.

Arcadia (Sablosky) (600; 40-85)—"Standing Room Only" (Par) (2d run). Nice $7,200. Last week, "Hargrove" (M-G), hefty $7,800 in eight days, second run.

Boyd (WB) (2,500; 40-85)—"Lady in Dark" (Par) (3d wk). Okay $15,500. Second week, bright $19,800.

Earle (WB) (2,760; 50-95)—"This Is Life" (U) with Enric Madriguera orch, Bert Wheeler and Bea Wain on stage. Fine $20,000. Last week, "Seven Days Ashore" (RKO) with Bob Chester orch and "Gay 90's Revue," good $19,500.

Fox (WB) (2,245; 40-85)—"Days of Glory" (RKO). Shot-in-arm by state-wide WCAU radio bally boosted this to okay $16,000. Last week, "Impostor" (U), thin $12,500.

Karlton (Goldman) (1,000; 40-85)—"Buffalo Bill" (20th) (2d run). N.s.h. $5,000. Last week, "Follow Boys" (U), mediocre $5,700 for second run.

Keith's (Goldman) (2,220; 40-85)—"San Luis Rey" (UA) (2d run). Sad $4,000. Last week, "Four Jills" (20th), better at $6,000, second run.

Mastbaum (WB) (4,692; 40-85)—"Up in Arms" (RKO). Leading pack at bright $26,500. Last week, "Make Own Bed" (WB), fair $18,000 plus thin $2,500 for showing at Earle, Sunday.

Stanley (WB) (2,915; 40-85)—"Angels Sing" (Par). Good $19,000. Last week, "Pin-Up Girl" (20th) (2d wk), not so forte $13,800.

Stanton (WB) (1,475; 40-85)—"Address Unknown" (Col). Fine $12,000. Last week, "Tampico" (20th) (2d wk), mild $8,800.

'Rhythm' Lush 9½G, Mont'l

Montreal, June 13.

Advent of warmer weather is pulling down grosses here, but business holds well. Holdover of "Cover Girl" looks standout at Loew's.

Estimates for This Week

Palace (CT) (2,700; 30-62)—"Broadway Rhythm" (M-G). Strong $9,500. Last week repeat "Song of Russia" (M-G), good $8,500.

Capitol (CT) (2,700; 30-62)—"Uncertain Glory" (WB) and "Career Girl" (PRC). Great $9,000. Last week, "Heavenly Body" (M-G) and "Gildersleeve's Ghost" (RKO), $8,200.

Loew's (CT) (2,800; 35-67)—"Cover Girl" (Col) (2d wk). Smart $10,000 after smash $15,000 first stanza.

Princess (CT) (2,300; 30-52)—"Curse Cat People" (RKO) and "Escape Danger" (RKO). Fine $6,500. Last week, "Action Arabia" (RKO) and "Falcon West" (RKO), $6,200.

Strand (United Amusements) (715; 35-45)—"Girl Monterey" (PRC) and "Nabonga" (PRC). Okay $3,000. Last week, "Silent Partner" (Rep) and "Cowboy and Senorita," $2,800.

St. Denis (France-Film) (2,500; 30-40)—"Terre de Feu" and "Le Veau Gras." Fair $3,500. Last week, "Cafe Paris" and "Quartier Latin," $3,000.

'2 Girls' Wows Prov., Fast 17G

Providence, June 13.

Plenty nice all around with Loew's State's "Two Girls and a Sailor" and RKO Albee's "Show Business," the town toppers. Also playing to a standee weekend biz was Majestic's "Eve of St. Mark."

Estimates for This Week

Albee (RKO) (2,100; 44-55-60)—"Show Business" (RKO) and "Action Arabia" (RKO). Second week starts Tuesday (13). First full week, wow $17,500.

Carlton (Fay-Loew) (1,400; 44-55)—"Meet the People" (M-G) and "Doctor's Strangest Case" (Col) (2d run). Steady $3,500. Last week, "This Is Life" (M-G) and "Moon Las Vegas" (M-G) (2d run), good $3,000.

Fay's (Fay) (2,000; 44-55)—"Pin-Up Girl" (20th) and "Tampico" (20th) (2d run). Earned holdover switch from Majestic, good $7,500. Last week, "Impostor" (U) and "South of Dixie" (U), ditto.

Majestic (Fay) (2,200; 44-55)—"St. Mark" (20th) and "Ladies Washington" (20th). Hefty $12,000. Last week, "Pin-Up Girl" (20th) and "Tampico" (20th) (2d wk), nice $10,000.

Metropolitan (Snider) (3,200; 50-60-70)—"Return of Ape Man" (Mono) and Frankie Carle orch on stage. Grand $8,000 in three-day weekend run. Last week, "Follow Leader" (Mono) and Count Basie orch on stage, snappy $10,000.

State (Loew) (3,200; 44-55)—"2 Girls and Sailor" (M-G) and "Black Parachute" (Col). Jamming them in for snappy $17,000. Last week, "Meet People" (M-G) and "Doctor's Strangest Case" (Col), so-so $10,000.

Strand (Silverman) (2,000; 44-55)—"Going My Way" (Par). Started Monday (12). Last week, "Hour Before Dawn" (Par) and "Timber Queen" (Par), nice $10,000.

'LIFE' GREAT $11,000 IN MILDISH SEATTLE

Seattle, June 13.

Invasion news held folks to radio, hurting boxoffice for a few days. Heat wave also hurt. Despite this dip in many houses, "This Is Life" looks great at Orpheum, while "Hardy's Blonde Trouble" is solid at the larger Paramount.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Four Jills" (20th) (3d wk). Fair $4,000. Last week, swell $6,000.

Fifth Avenue (H-E) (2,349; 45-80)—"Up in Arms" (RKO) (2d wk). Good $8,500 following nice $11,700 last week.

Liberty (J-vH) (1,650; 45-80)—"Knickerbocker Holiday" (UA) and "Whistler" (Col). Modest $7,000. Last week, "Cover Girl" (Col) (6th wk), fine $6,200.

Music Box (H-E) (850; 45-80)—"Hour Before Dawn" (Par) (2d wk). From Paramount. Okay $5,000. Last week, "Heavenly Body" (M-G) (2d wk), fair $4,400.

Music Hall (H-E) (2,200; 45-80)—"Kitty Foyle" (RKO) and "Forest Ranger" (Par) (reissues). Dismal $3,500. Last week, "Up in Arms" (RKO), mild $6,300.

Orpheum (H-E) (2,600; 45-80)—"This Is Life" (U) and "Waterfront" (PRC). Great $11,000. Last week, "Frisco Kid" (WB) (reissue) and "Scarlet Claw" (U), not so hot $7,800.

Palomar (Sterling) (1,350; 30-$1)—"Cowboy and Senorita" (Rep) plus stage. Near $10,000, good. Last week, "Sultan's Daughter" (Mono) and

(Continued on page 20)

'Pin-Up' Tall $36,000, Det.; 'Jamboree,' Tucker Hot 24G, 'Happened'-Unit 34G

Detroit, June 13.

Despite ordinarily adverse factors, biz here is bouncing back into the healthy brackets. Only three new bills, two with stage shows, but Fox looks for top spot with combo of "Pin-Up Girl" and "Bermuda Mystery." Downtown with Tommy Tucker orch and "Dixie Jamboree" is okay. Michigan looks healthy with "Gay Nighties" revue and "It Happened Tomorrow."

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"Cobra Woman" (U) and "Scarlet Claw" (U) (2d wk). Moved here from Fox. Nice $11,000. Last week, "Buffalo Bill" (20th) (2d wk) and "Slightly Terrific" (U), former moved from Fox, okay $10,000.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Standing Room Only" (Par) and "Aldrich Cupid" (Par) (3d wk). Pair moved from Michigan, brisk $12,000. Last week, "Guy Named Joe" (M-G) and "Passport Destiny" (RKO) (5th wk), good $10,000.

Downtown (Howard Hughes) (2,800; 60-95)—"Dixie Jamboree" (PRC) and Tommy Tucker orch on stage. Solid $24,000. Last week, "Amazing Mr. Forrest" (PRC) and Xavier Cugat orch, great $28,200.

Fox (Fox-Michigan) (5,000; 60-85)—"Pin-Up Girl" (20th) and "Bermuda Mystery" (20th). Bangup $36,000. Last week, "Cobra Woman" (U) and "Scarlet Claw" (U), fair $27,000.

Madison (United Detroit) (1,800; 60-85)—"Cover Girl" (Col) and "Cry Havoc" (M-G). Brisk $5,300. Last week, "Stage Door Canteen" (UA) and "Road Victory" (Indie), repeated in loop, $5,000.

Michigan (United Detroit) (4,000; 60-95)—"Happened Tomorrow" (UA) and "Gay Nighties" revue on stage. Fine $34,000. Last week, "Standing Room Only" (Par) and "Aldrich Cupid" (Par) (2d wk), put good $18,000 behind first week's choice $23,000.

Palms-State (United Detroit) (3,000; 60-85)—"Hitler Gang" (Par) and "Knickerbocker Holiday" (UA) (2d wk), aimed at sound $18,000 after first week's robust $23,000.

United Artists (United Detroit) (2,000; 60-85)—"Broadway Rhythm" (M-G) and "Yellow Canary" (RKO) (2d wk). Okay $11,000 after first week's good $15,000.

Key City Grosses

Estimated Total Gross
This Week $2,490,100
(Based on 22 cities, 180 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,310,400
(Based on 28 cities, 189 theatres)

DURANTE TRIM 17G IN BALTO

Baltimore, June 13.

Trade here continues on mild side but some slight improvement noted in current session. "Two Girls and a Sailor" at Loew's Century looks top straight filmer, with "Show Business" tied to vaude doing biggest biz at combo Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"2 Girls and Sailor" (M-G). Jimmy Durante comedy, trim $17,000 to top filmers. Last week, "Meet People" (M-G), fair $13,200.

Hippodrome (Rappaport) (2,240; 20-74) — "Show Business" (RKO) plus vaude. Reaching out for nice $18,000. Last week, "Going My Way" (Par) plus Woody Herman orch, solid $17,000.

Keith's (Schanberger) (2,460; 20-60)—"Hour Before Dawn" (Par). Opened yesterday (Mon.) after good week of "Her Primitive Man" (U) at $13,600.

Mayfair (Hicks) (980; 25-55)—"Happened Tomorrow" (UA) (2d wk). Holding well at $5,500 after best-in-weeks opener at fine $6,400.

New (Mechanic) (1,680; 20-60)—"Pin-Up Girl" (20th) (3d wk). Maintaining stout pace at $5,500. Last week, strong $7,300.

Stanley (WB) (3,280; 25-66)—"Make Own Bed" (WB). Fine $15,000. Last week, second of "Two Worlds" (WB), $9,300.

Valencia (Loew's-UA) (1,840; 20-60) — "Gaslight" (M-G) (2d wk) (moveover). Continuing good action to $5,000 after solid $6,300 initialer. Moved here from downstairs Century.

'GLORY'-VAUDE LEADS D.C., BULLISH $23,000

Washington, June 13.

Cooler weather is helping biz. "Uncertain Glory" with vaude is pacing field at the Earle. Ace holdover is "Show Business," which topped hopes opening session at Keith's.

Estimates for This Week

Capitol (Loew) (3,434; 34-72)—"Meet People" (M-G) with vaude. Nifty $22,500. Last week, "Hour Before Dawn" (Par) with vaude, better than expected at $21,500.

Columbia (Loew) (1,234; 34-72)—"Broadway Rhythm" (M-G). Looks good $7,500. Last week, "Gaslight" (M-G), fourth on F Street, fine $8,500.

Earle (WB) (2,242; 30-90)—"Uncertain Glory" (WB) with vaude. Fine $23,000. Last week, "Story Dr. Wassell" (Par) (2d wk), good $22,000.

Keith's (RKO) (1,800; 44-65)—"Show Business" (RKO) (2d wk). Hefty $11,000. Last week, week-end boosted biz to rousing $13,500, over hopes.

Metropolitan (WB) (1,800; 35-55)—"Story Dr. Wassell" (Par). Boffo $8,500. Last week, "Passage Marseille" (WB), good $6,200.

Palace (Loew) (2,728; 34-72)—"Pin-Up Girl" (20th). Fine $18,000. Last week, "Buffalo Bill" (20th), $16,500 was disappointing.

'Angels,' Socko $13,500, Heads Stronger Omaha

Omaha, June 13.

Boxoffice climbed here in midst of invasion news, with "And the Angels Sing" sock at Orpheum, and easily leading the field. "Once Upon a Time" looks strong enough at Brandeis for holdover. "Buffalo Bill," at Omaha, on moveover, also is sturdy.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-60)—"And Angels Sing" (Par) and "Week-End Pass" (U). Socko $13,500. Last week, "Tampico" (20th) and "Can't Ration Love" (Par), light $8,200.

Brandeis (Singer) (1,500; 16-60)—"Once Upon a Time" (Col) and "Nine Girls" (Col). Solid $7,500, and likely holdover. Last week, "Desert Song" (WB) and "Casanova Burlesque" (Rep), okay $7,000.

Paramount (Tristates) (3,000; 16-60)—"Ali Baba" (U). Soloed for acceptable $9,000 or near. Last week, "Buffalo Bill" (20th), good $9,700.

Omaha (Tristates) (2,000; 16-60)—"Buffalo Bill," moveover for second week, and "Tunisian Victory" (M-G). Good $8,000. Last week, "Private Hargrove" (M-G) and "Spider Woman" (U), big $9,800.

Mpls. Better; 'Show Biz' Good $9,000, 'Lost Angel' Same, '2 Girls' Big 13G

Minneapolis, June 13.

Following the first boxoffice shock from invasion news at a time when biz already was at a low ebb, indications point to a rally. Several spots are looking up in a mild way. "Two Girls and a Sailor," "Show Biz" and "Lost Angel," the principal newcomers, all are getting a fairly good play.

Estimates for This Week

Aster (Par-Singer) (900; 25-35)—"Follow Leader" (Mono) and "Girl in Case" (Col). Okay $1,800 in five days. Last week, "Under Two Flags" (20th) (reissue) and "Nine Girls" (Col) split with "Partners of Trail" (Mono) and "Amazing Mr. Forrest" (PRC), fair $2,200 in eight days.

Century (P-S) (1,600; 44-60)—"Pin-Up Girl" (20th) (2d wk). Moved here from Radio City. Fair $5,500. Last week, "Bernadette" (20th) (75-$1.10) came to life after slow start to land nice $13,000, over estimate.

Gopher (P-S) (1,600; 40)—"Impostor" (U). Light $3,000. Last week, "Rationing" (M-G), $4,000.

Lyric (P-S) (1,100; 44-60)—"Gaslight" (M-G) (3d wk). Here after two weeks at State. Still strong at $6,000. Last week, "Buffalo Bill" (20th) (2d wk), pretty fair $5,000 after light Radio City session.

Orpheum (P-S) (2,800; 44-60)—"Show Business" (RKO). Heading for good $9,000. Last week, "Uncertain Glory" (WB), yanked after six sad days, $6,000.

Radio City (P-S) (4,000; 44-60)—"Two Girls and Sailor" (M-G). Big takings at $13,000. Last week, "Pin-Up Girl" (M-G), $11,500.

State (P-S) (2,300; 44-60)—"Lost Angel" (M-G). Plenty of praise for this. Looks $9,000 or near. Last week, "Gaslight" (M-G) (2d wk), fine $9,000.

Uptown (Par) (1,100; 40-50)—"Up in Arms" (RKO). First nabe showing. Good $3,500. Last week, "Harvest Moon" (20th), $3,000.

World (Par-Steffes) (250; 44-80)—"None Shall Escape" (Col) (2d wk). Trim $2,800 after nice $3,800 first week.

D-Day Slows Up Chi Albeit 'My Way,' Vaude Great $65,000, 'Boys' Stout 22G

Chicago, June 13.

Invasion news affected all box-offices last week, but biz has bounced back at some houses since then. Way out in lead is "Going My Way" at the Chicago, aided by vaude layout. Looks terrific $65,000. "Follow the Boys" coupled with "Gildersleeve's Ghost" should get stout $22,000 at the Palace. "Passage to Marseille" is trim $20,000 at Roosevelt.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Standing Room Only" (Par) (4th week in Loop) and "Gambler's Choice" (Par). Pleasing $9,000. Last week, "Sullivans" (20th) (2d wk), fair $7,000.

Chicago (B&K) (3,900; 55-95)—"Going My Way" (Par) plus Harry Richman and Dave Apollon heading stage show. Terrific $65,000. Last week, "Standing Room Only" (Par) (3d wk), trim $38,000.

Garrick (B&K) (900; 55-95)—"Address Unknown" (Col) and "Whistler" (Col). Snappy $10,000. Last week, "Tampico" (20th) and "Bermuda Mystery" (20th) (2d wk), 5 days, and "Address" (Col) and "Whistler" (Col) 2 days, smart $9,000.

Grand (RKO) (1,150; 55-95)—"Show Business" (RKO) (third week in Loop) and "Passport Destiny" (RKO). Pleasant $7,000. Last week, "Girls Under 21" (Col) and "Under Age" (Col), sluggish $6,000.

Oriental (Iroquois) (3,200; 44-95)—"Waterfront" (PRC) and Jimmy Joy orch and Beatrice Kay on stage. Firm $25,000. Last week, "Hot Rhythm" (Mono) and Del Courtney orch, $21,000.

Palace (RKO) (2,500; 55-95)—"Follow the Boys" (U) and "Gildersleeve's Ghost" (RKO). Stout $22,000. Last week, "Show Business" (RKO) (2d wk) and "Yellow Canary" (RKO), neat $16,000.

Roosevelt (B&K) (1,500; 55-95)—"Passage Marseille" (WB). Solid $20,000. Last week, "Buffalo Bill" (20th) (3d wk), 5 days, and "Passage" (WB), 2 days, strong $19,000.

State-Lake (B&K) (2,700; 55-95)—"Pin-Up Girl" (20th) (2d wk). Fine $20,000. Last week, hefty $26,000.

United Artists (B&K) (1,700; 55-95)—"Private Hargrove" (M-G) (2d wk). Nifty $23,000. Last week, wow $28,000.

Woods (Essaness) (1,200; 55-95)—"Up in Arms" (RKO) (7th wk). Steady $16,000. Last week, sweet $17,000.

'PIN-UP GIRL' STRONG $16,000, L'VILLE ACE

Louisville, June 13.

Derbytown is perking up currently, after two or three weeks of letdown. "Pin-Up Girl," at Rialto, looks tops.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 40-60)—"Angels Sing" (Par) and "Navy Way" (Par). Moveover, fine $3,000. Last week, "Hardy's Blonde Trouble" (M-G) and "Knickerbocker Holiday" (UA), fair $3,500.

Kentucky (Switow) (1,200; 30-40)—"Purple Heart" (20th) and "Around World" (RKO). Steady $1,700. Last week, "Ali Baba" (U) and "Fighting Seabees" (Rep), $1,800.

Loew's State (Loew's) (3,300; 40-60)—"Gaslight" (M-G). Heading for solid $14,000. Last week, "Meet People" (M-G) and "Girl in Case" (Col), weak $9,000.

Mary Anderson (People's) (1,000; 40-60)—"Manpower" (WB) (reissue). Fairish $5,000. Last week, "Between Worlds" (WB), 9-day stanza, $5,500.

National (Standard) (2,400; 35-75)—"Chan Chinese Cat" (Mono) and Lionel Hampton orch and stage revue three days, splitting with "King Kong" (RKO) and "Gunga Din" (RKO) (reissues). Seven-day combo canto looks mild $7,000. Last week, "Detective Kitty O'Day" (Mono) and vaude three days, split with "Billy Kid" (M-G) and "Belle Starr" (20th) (reissues), fairish $6,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Pin-Up Girl" (20th). Sock $16,000 or near. Last week, "Angels Sing" (Par) and "Navy Way" (Par), strong $13,000.

Strand (Fourth Avenue) (1,400; 40-60) — "Uninvited" (Par) and "Henry Aldrich Cupid" (Par), lusty $5,500. Last week, "Primitive Man" (U) and "Weird Woman" (U), $3,500.

Indpls. OK; 'Gaslight' Solo, Bright $13,500

Indianapolis, June 13.

Biz is looking up this week, with most houses showing best grosses in several stanzas. Cooler weather and stronger attractions broke deadlock. "Bermuda Mystery," led all the way by Woody Herman's band, is high grosser at the Circle. "Gaslight" is tops among straight filmers, "Pin-Up Girl" is oke at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 55-75)—"Bermuda Mystery" (20th) and Woody Herman orch plus acts. Sturdy $18,000. Last week, "Aldrich Plays Cupid" (Par) and Sammy Kaye orch, great $22,000.

Indiana (Katz-Dolle) (3,300; 32-55)—"Pin-Up Girl" (20th) and "Ladies in Washington" (20th). Normal $12,500. Last week, "Buffalo Bill" (20th), $11,000.

Keith's (Indie) (1,200; 35-55)—"Scream in Night" (U) plus vaude. Slim $3,500 in three days. Last week, same time, "Sailor's Holiday" (Col) and vaude, $3,700.

Loew's (Loew's) (2,450; 32-55)—"Gaslight" (M-G). Grand $13,500 or over. Last week, "Hardy's Blonde Trouble" (M-G) and "Knickerbocker Holiday" (UA), okay $12,000.

Lyric (Katz-Dolle) (1,600; 32-55)—"Buffalo Bill" 20th). Average $5,000 on moveover. Last week, "Phantom Lady" (U) and "Weird Woman" (U), dandy $6,000 first run.

PITT. DIP HITS 'GLORY,' SAD 11G

Pittsburgh, June 13.

Only excitement in town, and modest at that, is at the Stanley, where George White "Scandals" and "Up in Mabel's Room" are rolling along nicely. "Days of Glory," despite heavy campaign, is dying at the Penn. "Four Jills and a Jeep" is just getting by at the Harris.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Cobra Woman" (U) (2d wk). Obviously shot its bolt first session; off sharply to so-so $4,000. House had expected to close July 1 for summer, but enough product has been lined up to keep open longer. Last week, strong $9,000, surprise click and over estimates.

Harris (Harris) (2,200; 40-65)—"Four Jills" (20th). Merely ambling along to ordinary $9,500, but may stay three extra days to get house back on regular Saturday (17) opening with "Once Upon a Time" (Col). Last week, "Buffalo Bill" (20th) (2d wk), only four days, but sturdy $6,000.

Penn (Loew's-UA) (3,300; 40-65)—"Days of Glory" (RKO). Looks like a dud, despite big campaign, including p.a. of Cossack choir, Toumanova and Casey Robinson. Sad $11,000, or near. Last week, "Hardy's Blonde Trouble" (M-G), n.s.h. $12,500.

Ritz (WB) (800; 40-65)—"Gaslight" (M-G) (4th wk). After two weeks at Warner and one at Penn; plenty of stuff at $3,000. Last week, "Angels Sing" (Par), move-over from Penn, drab $1,700.

Senator (Harris) (1,750; 40-65)—"Buffalo Bill" (20th) (3d wk). Shifted after 11-day run at Harris. Looks like $3,500, excellent. Last week, "Girl in Case" (Col) and "Jam Session" (Col), four days, $1,300.

Stanley (WB) (3,800; 44-85)—"Mabel's Room" (UA) and George White's "Scandals." While crix rapped both picture and show, should get fine $20,500. Last week, "Between Two Worlds" (WB) and Ted Lewis orch, sensational $27,000, way over hopes for top figure here in months.

Warner (WB) (2,000; 40-65)—"Hardy's Blonde Trouble" (M-G) (2d wk). Moved from Penn. Fairish $5,000. Last week, "Gaslight" (M-G) (3d wk), okay $6,500.

Cincy Slips Again But Cugat Boosts 'Mystery' To 22G; 'Uninvited' 10G

Cincinnati, June 13.

Biz is spotty currently and total score is several degrees below last week, the end of city's five-week heat wave, notwithstanding. Of the firstruns, only "Uninvited" at the Palace is upsy-daisy. Albee's b.o. is hypoed by Xavier Cugat's orch, linked with "Bermuda Mystery," for best take in several weeks.

Estimates for This Week

Albee (RKO) (3,100; 50-95)—"Bermuda Mystery" (20th) and Xavier Cugat orch, others, on stage. Cugat the puller-inner for okay $22,000, best here in several weeks. Last sesh, "Primitive Man" (U) and Henry Busse orch, others, dull $18,000.

Capitol (RKO) (2,000; 44-70)—"Follow Boys" (U) (2d wk). Okay $6,000 after nice $9,500 teeoff.

Family (RKO) (1,000; 30-40)—"In Old Chicago" (20th) and "Land Beyond Law" (WB) split with "Navy Way" (Par) and "Gunsmoke Mesa" (PRC). Seasonal $2,200. Same last week for "Hidden Valley Outlaws" (Rep) and "Week-End Pass" (U) divided with "Waterfront" (PRC) and "Outlaw Trail" (Mono).

Grand (RKO) (1,430; 44-70)—"Private Hargrove" (M-G) (4th wk). Neat $6,000 following grand $7,500 on third stanza.

Keith's (United) (1,500; 44-70)—"Meet People" (M-G). Sluggish $3,800. Last week, "Heavenly Body" (M-G) (2d wk), $4,000.

Lyric (RKO) (1,400; 44-70)—"Man From Frisco" (Rep) and "Girl in Case" (Col). Floppo $3,500. Last week, "Girls Under 21" (Col) and "Under Age" (Col) (reissues), nice $5,500.

Palace (RKO) (2,600; 44-70)—"Uninvited" (Par). Six days. Pleasing $10,000. Last week, "Pin-Up Girl" (20th), solid $13,500, best here in some time.

Shubert (RKO) (2,100; 44-70)—"Pin-Up Girl" (20th). Moveover. All right $4,500. Last week, "Hardy's Blonde Trouble" (M-G) (2d run), blah $3,000.

'Gaslight' High 37G, Paces Okay Hub in 2 Spots

Boston, June 13.

Five new bills doing okay for Hub this week, an improvement over generally so-so recent level. On top is "Gaslight," day-date at State and Orpheum. "Harvest Moon," at Met, also is stout. "Show Business" at the Memorial, too, is solid.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Bermuda Mystery" (20th) plus Billy Rose "Diamond Horseshoe" unit on stage. Comfortable $24,000. Last week, "Pardon Rhythm" (U) plus "Tars and Spars" revue, big $29,800.

Fenway (M-P) (1,373; 40-74)—"Going My Way" (Par). In from Met. after three smash weeks; opens today (13). Last week, "Uncertain Glory" (WB) and "Goodnight Sweetheart" (Rep) (2d wk), $4,800 in five days.

Majestic (E. M. Loew) (1,350; $1.10)—"Bernadette" (20th) (6th wk). Still staunch at $13,500 or near. Last week, okay $15,000.

Memorial (RKO) (2,900; 40-85)—"Show Business" (RKO) and "Yellow Canary" (RKO). Second week begins today in high. Last week, dandy $23,000. "Tender Comrade" (RKO), lifted after second week after mild $18,000.

Metropolitan (M-P) (4,367; 40-74)—"Harvest Moon" (WB) and "Candlelight Algeria" (20th). Looks hefty $28,000 for probable holdover. Last week, "Going My Way" (Par), about same on third and could have held except for product pile-up.

Orpheum (Loew) (2,900; 35-75)—"Gaslight" (M-G). Solid $26,000. Last week, "Hardy's Blonde Trouble" (M-G) and "Sailor's Holiday" (Col), $25,000.

Paramount (M-P) (1,700; 40-74)—"Going My Way" (Par). Opened on top today (13). Last week, "Uncertain Glory" (WB) and "Goodnight Sweetheart" (Rep) (2d wk), $10,000, five days.

State (Loew) (3,200; 35-75)—"Gaslight" (M-G). Solid $11,000. Last week, "Hardy's Blonde Trouble" (M-G) and "Sailor's Holiday" (Col), $10,000.

Translux (Translux) (900; 30-74)—"Are These Parents" (Mono) and "Water Front" (Mono). Okay $6,000. Last week, "Black Parachute" (Col) and "Kitty O'Day" (Mono), $5,500.

Happy Days for Cleve.; 'Primitive'-Lombardo 28G, 'Bill' 19G, Strong

Cleveland, June 13.

Weekend turnstiles were spinning, averaging good hot weather grosses. With Guy Lombardo orch hypoed to five-a-day on Palace stage, "Her Primitive Man" is kicking up the liveliest trade for RKO de luxer. "Hitler Gang" seems in doldrums at State, but "Buffalo Bill" is cantering along at Hipp.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Two Worlds" (WB). Extra good $10,000. Last week, "Harvest Moon" (WB) (2d wk), oke $6,300.

Hipp (Warners) (3,700; 44-65)—"Buffalo Bill" (20th). Galloping to strong $19,000. Last week, "Follow Boys" (U), routine $14,200.

Lake (Warners) (800; 44-65)—"Harvest Moon" (WB) (3d wk). Trim $3,500. Last week, "Jane Eyre" (20th) (3d wk), average $3,000.

Ohio (Loew's) (1,200; 44-65)—"Gaslight" (M-G) (4th wk). Smart $6,500 on moveover. Last week, "And Angels Sing" (Par) (2d wk), fairly good $4,800.

Palace (RKO) (3,700; 50-95)—"Primitive Man" (U) plus Guy Lombardo orch on stage. A former Clevelander who's socko here. Lombardo's spurring biz to swell $28,000 on five-a-day grind. Last week, "Jam Session" (U) with Horace Heidt's "Gay Nineties" stage unit, modest $18,000.

State (Loew's) (3,450; 44-65)—"Hitler Gang" (Par). Mild $12,000, despite all terrific ballyhoo. Last week, "Two Girls and Sailor" (M-G), fair enough at $12,500.

Stillman (Loew's) (2,700; 44-65)—"2 Girls and Sailor" (M-G) (2d wk). Hitting excellent $10,000, on m.o. Last week, "Gaslight" (M-G) (3d wk), fine $8,500.

Invasion Ups B'way; 'Wassell' Wow $50,000, 'Road' Thin 12½G, 'Moscow' Mild 8½G, H.O.'s Big, 'Cliffs' 112G, 5th

Grosses on Broadway are comparatively stronger for the first week of the invasion than before it, to the extent that one theatre on holdover is doing better currently than for the previous week, while another matches figures for the past 14 days. Still others are very close to pre-invash pace.

D-Day saw the arrival of three new pictures, headed by "Story of Dr. Wassell" at the Rivoli, which wound up the first week Monday night (12) at a sock $50,000. "Song of the Open Road," on the other hand, fared poorly at the Criterion, getting only $12,500, and was replaced yesterday (Tues.) by "Secret Command." The little Victoria brought in a Russian-made, "They Met in Moscow," also on the first day of the big push into Europe. Initial week was just fairish $8,700.

Off on D-Day, same as other theatres, the Music Hall picked up stride immediately after that, however, and this week, fifth for "White Cliffs," will reach a smash $112,000 as against $105,000 for the fourth. Paramount, which got a strong $71,000 on pre-invasion week, hit that same figure for the sixth frame ended last night (Tues.) with "Going My Way" and the Charlie Spivak band. Another that's much stouter since France was invaded is the Roxy, where "Eve of St. Mark" and a stageshow held to $68,000 on second week through last night (Tues.), compared to $68,900 the initial seven days. While good, however, these figures for the Roxy are on the disappointing side.

Capitol today (Wed.) brings in a new show a day ahead of usual schedule, being "Two Girls and Sailor" and Sammy Kaye band, plus Three Ross Sisters and Paul Winchell.

Estimates for This Week

Astor (Loew's) (1,140; 60-$1.20)—"Hargrove" (M-G) (13th wk). Finished 12th round Sunday night (11) at $15,400, okay, while prior week was $17,900. "Bathing Beauty" (M-G) opens here June 27.

Capitol (Loew's) (4,820; 60-$1.20)—"Two Girls and Sailor" (M-G). Sammy Kaye orch, Three Ross Sisters and Paul Winchell constitute new show debuting today (Wed.). Final six days on second week for "Tender Comrade" (RKO) and sixth for Phil Spitalny was a slender $27,000. Prior stanza wound up better than had been expected at $35,000, but still not good.

Criterion (Loew's) (1,700; 60-$1.25)—"Secret Command" (Col) moved in yesterday morning (Tues.) after light week of $12,500 with "Song of Open Road" (UA). Behind that "Ghost Catchers" (U) was a bitter pill at less than $8,000.

Globe (Brandt) (1,416; 60-$1.10)—"Roger Touhy" (20th) (2d wk). Still firing away strongly, first holdover session looking $23,000, while opening frame was $27,000. Remains on.

Gotham (Brandt) (900; 50-98)—"Happened Tomorrow" (UA) (3d wk). Will get about the same this week (3d), $7,600, as for prior semester, good enough to go another.

Hollywood (WB) (1,499; 80-$1.20)—"Skeffington" (WB) (3d wk). Not a high flyer, but okay at $25,000, following second week's $30,500, good. Remaining indefinitely.

Palace (RKO) (1,700; 60-$1.10)—"Show Business" (RKO) (5th wk). Goes nine additional days, on period being good $20,000 or near, while last week (4th) was $19,800. Run will add to a nice profit. "Days of Glory" (RKO) comes in Friday (16).

Paramount (Par) (3,664; 60-$1.20)—"Going My Way" (Par) and Charlie Spivak orch (7th wk). Retains much punch, sixth rubber being another slam at $71,000, same as scored for fifth. Theatre has decided to go 10 weeks with the show, matching previous run record held by "Lady in Dark" (Par) and Xavier Cugat orch.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"White Cliffs" (M-G) and stageshow (5th wk). Attaining extremely fast speed during past week, will finish fifth tonight (Wed.) at $112,000, very big, thus beating last stanza's $105,000, which in itself was plenty powerful. Holds further, no date for departure being set.

Rialto (Mayer) (594; 40-85)—"Invisible Man's Revenge" (U). Looks to eke out a stout $11,000 and holds over. Last week, "Night of Adventure" (RKO), mild $6,500.

Rivoli (UA-Par) (2,092; 60-$1.20)—"Dr. Wassel" (Par) (2d wk). Entered second week yesterday (Tues.) after smashing through on first to a socko $50,000. Paramount put a good and extensive campaign behind the picture, which apparently is paying off.

Roxy (20th) (5,886; 60-$1.20)—"St. Mark" (20th), Barry Wood, Eddie Garr, Mia Slavenska and Berry Bros. (3d-final wk). Though not up in higher brackets, pace good at $68,000 registered for the second week concluded last night, near first's $68,900.

State (Loew's) (3,450; 43-85)—"Cover Girl" (Col) (2d run) and, on stage, Borrah Minevitch's Harmonica Rascals, and Raye and Naldi. Strong $29,000 or better. Last week, "Tampico" (20th) (1st run) and, in person, Chinese Revue, Jane Kean and Harry Savoy, finished well at $26,000.

Strand (WB) (2,756; 60-$1.20)—"Make Own Bed" (WB) and Cab Calloway (3d wk). On lighter side at $34,000 or near, but holding pace suitably in view of $36,200 dragged down last week. Holds another.

Victoria (Maurer) (720; 60-$1.10)—"They Met in Moscow" (Artkino) (2d-final wk). Completed first week Monday night (12) at $8,700, fairish, and remains four additional days with "Teen Age" (Film Classics) opening Saturday (17). Final six days of fourth week of "Hour Before Dawn" (Par) was $7,000.

'FOLLOW BOYS' TOPS K.C., 15G

Kansas City, June 13.

Break in the early summer heat wave has hypoed grosses, keeping biz on an even keel. "Follow the Boys," day-and-date at the Esquire, Uptown and Fairway, gets the nod as leader. "And the Angels Sing" solo at the Newman, opened big. Two holdovers, "Two Girls and Sailor," at Midland, and "Show Business," at Orpheum, are steady after strong opening weeks.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 45-65)—"Follow Boys" (20th). Lush $15,000. Last week, "Pin-Up Girl" (20th) (2d wk), trim $8,000 for five-day holdover after big $17,200 opener, over hopes.

Midland (Loew's) (3,500; 40-60)—"2 Girls and Sailor" (M-G) and "Black Parachute" (Col) (2d wk). Okay $10,000 to add to hot $14,500 initialer.

Newman (Paramount) (1,900; 45-65)—"And Angels Sing" (Par). Lusty $14,000. Last week, "Harvest Moon" (WB) (2d wk), steady $11,000.

Orpheum (RKO) (1,500; 46-65)—"Show Business" (RKO) and "Action Arabia" (RKO) (2d wk). Neat $9,000. Opener was hot $12,000, over expectancy.

Tower (Fox-Joffee) (2,100; 40-60)—"Impostor" (U) and "Tunisian Victory" (M-G) with vaude. Average $9,500. Last week, "Timber Queen" (Par) and "Jamboree" (Rep) with stage show, near same.

D-Day Bops Frisco But 'Holiday'-'Vanities' Big $25,000; 'Life' Oke 16G

San Francisco, June 13.

D-Day news slowed down most deluxers, but biz generally is passable. Number of holdovers also hurts. "Sailor's Holiday," with Earl Carroll's "Vanities" on stage, is standout at Golden Gate.

Estimates for This Week

Fox (FWC) (5,000; 55-85)—"Hardy's Blonde Trouble" (M-G) and "Three Men in White" (M-G). Good $27,500. Last week, "Uninvited" (Par) and "Hour Before Dawn" (Par), excellent $31,000.

Paramount (FWC) (2,470; 55-85)—"Guy Named Joe" (M-G) (3d wk). Fancy $18,000. Last week, great $25,000.

St. Francis (FWC) (1,475; 55-85)—"Uninvited" (Par) and "Hour Before Dawn" (Par). Stout $15,000. Last week, "Four Jills" (20th) (3d wk) and "Tampico" (20th), $10,000.

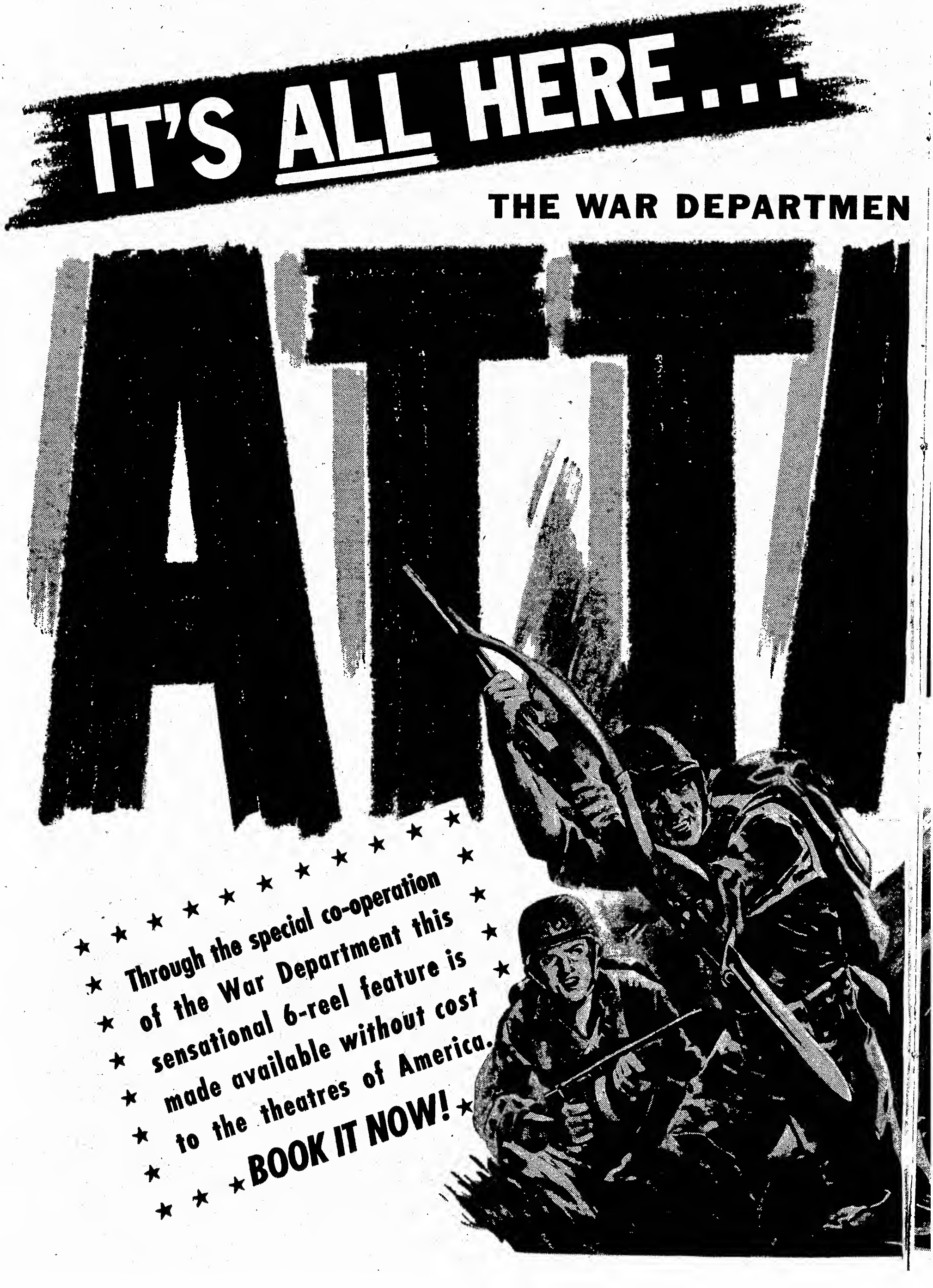
Warfield (FWC) (2,650; 55-85)—"Frontier Marshal" (20th) with stage show featuring Donald Novis, Paul Gerrits, Rosita Royce, others, (2d wk). Strong $28,500. Last week, "White Fang" (20th) (reissue) with Rosita Royce and "Nudity Revue," wham $31,500, to top downtowners.

State (FWC) (2,010; 55-85)—"Pin-Up Girl" (20th) and "Aldrich Plays Cupid" (Par). Second week of extended firstrun, big $12,000. Last week, excellent $15,000.

Golden Gate (RKO) (2,850; 55-95)—"Sailor's Holiday" (Col) with Earl Carroll's "Vanities" on stage. Solid $25,000. Last week, "Ladies Washington" (RKO) and Ina Ray Hutton orch, vaude on stage, $24,500.

Orpheum (Blumenfeld) (2,400; 60-85)—"This Is Life" (U) and "She's a Soldier, Too" (Col). Okay $16,000. Last week, "Once Upon Time" (Col) and "Swing Out Blues" (Col) (3d wk), nice $8,300 in five days.

United Artists (Blumenfeld) (1,100; 60-85)—"Voice in Wind" (UA) and "Slightly Terrific" (U). Neat $11,000. Last week, sixth for first run of "Mabel's Room" (UA) and "Hat-Check Money" (U), $8,300.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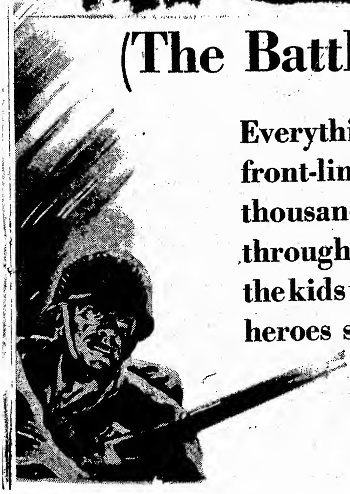

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State, N. Y.

Borrah Minevitch Harmonica Rascals, Mary Raye & Naldi, Bob Howard, Jim Wong Troupe (5), Lee Davis; "Cover Girl" (Col) reviewed in "Variety," March 8, '44.

Current lineup, consisting of tried and proved talent (with exception of Lee Davis), is surefire vaude entertainment from opening clever vet Chinese acro-balancing Jim Wong quintet to the smash Borrah Minevitch harmonica unit, closing.

Bob Howard is on a little too early, as a deucer. However, he cleans up with smart, brightly interpreted standard pops such as "Melancholy Baby" and "My Gal Sal" and his mechanical playerpiano imitation. Sock at all times, Howard could be used to better advantage further along on the bill.

Mary Raye and Naldi, following Howard, score heavily, as usual, with slick ballroom terpology. Naldi's precise skillful arm lifts and Miss Raye's graceful leg work continue to form one of the best dancing combos around.

Belligerent midget in the Minevitch harmonica combo, paired with a big fat kid for laughs, still draws most of the attention in this turn. Despite the gagging and boff horseplay, the comedy does not divert attention from the excellent musical harmonizing. The jitterbug hoofing bit, with the midget and the fat boy, is outstanding.

Lee Davis, comic, who emcees, is reviewed separately under New Acts. *Mori.*

Earle, Philly

Philadelphia, June 9.

Enric Madriguera Orch (15) with Magda Montez, Patricia Gilmore, Prof. Stanley, Bea Wain, Bert Wheeler, Paul Douglas, Arthur Rice; "This Is the Life" (U).

Bea Wain returns to Philly after a too-long absence, and again makes her usual click with her adept handling of pop vocals. Gal's distinctive style of song-salesmanship puts her audience in the palm of her hand. When caught she sang "Take It Easy," "Poinciana," "Hallelujah" and "Stormy Weather." And she was working at a disadvantage, following two femme canaries with Madriguera's band.

Sharing headliner honors is Bert Wheeler & Co., including Paul Douglas, ex-Philly radio spieler, Arthur Rice and an unbilled sweater girl. Wheeler gets lots of chuckles with his Milquetoastish type of humor. Douglas also shows a nice knack for comedy.

Madriguera gives about equal attention to Latin and Yanqui rhythms, with fiery Magda Montez handling south of the border tunes and statuesque Pat Gilmore (Mrs. Madriguera) giving out with the standard brand.

Prof. Stanley, steps from the bandstand (he plays a sax) to give an impression of an absent-minded savant telling a bedtime story over the radio.

Outside of a plethora of femme vocalists, it adds up to an entertaining show.

House about three-fourths filled when reviewed (Friday afternoon). *Shal.*

Hipp, Balto

Baltimore, June 10.

Pitchmen (2), Boyd Heathen, Cordyn & Sawyer, Three Little Sisters, Manuel Viera & Musical Pets, Felice Iula House Orch (12); "Show Business" (RKO).

Rather pleasing layout is paced by Boyd Heathen, song-chatter emcee. In between renditions of tunes such as "Poincianna" and "Long Ago, Far Away" he sends in various acts smoothly.

Three Little Sisters are a nice-moving trio of tumblers who supply brisk getaway, after which The Pitchmen give out on their kazoos with okay patter. Have developed into smoothly running specialty since last caught here many moons ago.

Cordyn and Sawyer are two femmes with a comedy sock that forms considerable strength on this layout. They should be able to find a place anywhere. Comic half of duo muggs well, knows her timing and clowns around to strong response from the stub-holders. Went very well when caught.

Considerable appeal and some laughs are supplied by Manuel Viera and his musical pets, which consist of two monkeys and two dogs. Simians are well trained and ride astraddle the hounds as well as perform on musical gadgets. Made swell closer for this setup.

Biz good. *Burm.*

Earle, Wash.

Washington, June 10.

Carol King, Gaynor & Ross, Chris Cross, Eileen Ritter, Roxyettes, Jo Lombardi's House Orch, "Uncertain Glory" (WB).

This is a beautifully lighted and staged revue of 35 minutes. Gaynor & Ross open with a fast eight minutes of roller skating on an elevated platform. Cris Cross, new to Washington presents feats of ventriloquism, using three dummies and gradually modulating his voice to fit varied characters.

Carol King, toe dancer, does some intricate ballet twirling assisted by the Roxyettes. Eileen Ritter leads the dancing line vocally and in their most pretentious number, a Cellophane tree routine. All combined in a handsome setting with Jo Lombardi's orchestra on the stage, it plays as a fast and unusually diverting stage attraction. *Arke.*

New York Theatres

BETTE DAVIS
In Warner Bros. Hit!
'MR. SKEFFINGTON'
with
Claude Rains
BROADWAY at 51st ST. HOLLYWOOD

JACK CARSON
In Warner Bros. Hit!
'Make Your Own Bed'
IN PERSON
CAB CALLOWAY
AND HIS
Jumpin' Jive Jubilee
BROADWAY at 47th ST. STRAND

CAPITOL
B'WAY & 51st ST.
TWO GIRLS AND A SAILOR
M-G-M's Ship-Shapely Musical!
IN PERSON
Swing & Sway with
SAMMY KAYE
and his ORCH, plus
3 ROSS SISTERS
EXTRA
PAUL WINCHELL

RADIO CITY MUSIC HALL
"The White Cliffs Of Dover"
Spectacular Stage Productions

PARAMOUNT PRESENTS
GARY COOPER in
CECIL B. DeMILLE'S
"The Story of Dr. Wassell"
IN TECHNICOLOR
RIVOLI B'way at 49th St.

PARAMOUNT'S
"GOING MY WAY"
With BING CROSBY
In Person
CHARLIE SPIVAK and Band
PARAMOUNT Times Square

LOEW'S STATE B'WAY & 45
On Screen
Thurs., June 15
1st N.Y. Showing!
'MAN FROM FRISCO'
Michael O'SHEA
Anne SHIRLEY
In Person
LUCKY MILLINDER
and Orch.
Extra!
Louise BEAVERS

"THE EVE OF ST. MARK"
A 20th Century-Fox Picture
Plus A Big Stage Show
ROXY 7th Ave. & 50th St.

RKO PALACE B'WAY & 47th St.
"SHOW BUSINESS"
Eddie CANTOR - George MURPHY
Joan DAVIS - Nancy KELLY

TUGEND'S 'HEART' JOBS

Hollywood, June 13.

Paramount assigned Harry Tugend to a two-ply task as writer and producer on "Cross My Heart," mixture of comedy, drama and music.

Recently Tugen finished his first producer chore, "Practically Yours," now awaiting release.

Chicago, Chi

Chicago, June 9.

Harry Richman, Dave Apollon & Co. (4), Son & Sonny, Lou Breese Orch. (17) with Marshall Gill, Chicago Theatre Dancers (14); "Going My Way" (Par).

House has a winning combination in "Going My Way" and stage show headed by Harry Richman and Dave Apollon. Healthy receipts are in the offing for the next two or three weeks.

Show moves along at a good clip. Harry Richman, closing, oozes that w.k. Richman showmanship. He does a tribute to Al Jolson, Fannie Brice, Eddie Cantor and Sophie Tucker in a medley of songs made famous by them; follows with a funny satire on Sinatra singing "Could It Be Wrong?" and shows the effects the lyrics of "Mairzy Doats" would have on songs of Irving Berlin, Gilbert and Sullivan, etc. Closing routine is swell idea and Richman scores a solid hit.

Dave Apollon and his Filipino trio wow 'em with instrumental numbers and comedy chatter. Apollon's mandolin fingering stood out in the playing of "Begin the Beguine" and "Russian Fantasy," and Paul Limico draw heavy applause for singing "I'll Be Seeing You." Son and Sonny, in the opening frame, are a hit with sock stepping.

Lou Breese's Orchestra offer a nice arrangement of "Long Ago and Far Away," which features a fiddle solo and singing of Marshall Gill. Gill also baritones "I'll Get By." He registers. House line is seen in two simple numbers, a rhythm routine and a Spanish idea. *Morg.*

Orpheum, L. A.

Los Angeles, June 6.

Jimmie Lunceford Orch (17), Lena Horne, Four Step Bros., Sinclair and Le Roy; "Silent Partner" (Rep).

Making her first stage appearance in several years, Lena Horne is sharing headline billing at the Orpheum this week with Jimmie Lunceford's orchestra. Both, in their own styles, are offering entertainment of a type that sells big at this film-vaude house.

Miss Horne, at first show caught, limited her singing to four numbers. She gives dramatic emphasis to "One I Love," "Good for Nothing Joe," "Deed I Do," and "I'll Get By." Vocally all that anyone could ask for, the singer is fine for sight, too. Displaying physical advantages in clinging modish white gown.

Lunceford's stint is the best of several he has done here. Band's arrangements are top drawer. Opener, "Design for Jive," is just that, a powerful number in which band's enthusiasm and ability to create excitement are brought into full swing. Kirtland Bradford solos a sweet sax on "Alone Together"; the glee club works over "Blues in the Night" and "Wham"; Charles Parkan's bass solo of "Phoney" is a highlight and there's an exciting arrangement of "Holiday for Strings" to round out.

Four Step Brothers, smooth tapsters, rack up healthy encores for their class footwork, working white ties and tails. Sinclair and LeRoy finish out the all-Negro bill with very funny clowning, both dancing and vocally. Pair throw in an Ink Spot imitation and aping of Harry James on the trumpet for extra bits. *Brog.*

Capitol, Wash.

Washington, June 10.

Jerry Wayne, Coley Worth & Marsha, Virginia Austin, Earl Lindsay's Lovely Ladies, Milt Slosser, Sam Jack Kaufman's House Orch, "Meet the People" (M-G).

Jerry Wayne, brought back by demand (he played here on May 18) sings with delightful ease, "San Fernando Valley," "Melancholy Baby," "Love Is Just Around the Corner" and "I'll Be Seein' You." Kid audience here really goes for this singer and he had to beg off.

Coley Worth, nimble and talented comedian, has a brace of new jokes and when he brought on his attractive partner, Marsha, he was over with plenty to spare. Virginia Austin manipulates her marionettes for a solid hit, too.

Earl Lindsay's "Lovely Ladies" are featured in three numbers. This is their second week here; they specialize in a South Seas number and a "Gay 90's Tintype Gallery." Girls are clever. *Arke.*

Circle, Indpls.

Indianapolis, June 10.

Woody Herman Orch. with Frances Wayne, Chubby Jackson, Dave Tough, "Flip" Phillips, Woodchoppers, Hal Sherman, Lyn Shirley; "Bermuda Mystery" (20th).

Woody Herman's jive at the Circle this stanza is on the solid side. While he isn't getting the all-around play that Sammy Kaye's more conservative showmanship drew last week, the bobbysockers are in paradise and prospect is bright for one of the better grosses. Band's soloists and entertainers click in their turns while Hal Sherman and Lyn Shirley, the outside acts, more than hold up their end of the bill.

Herman registers strong with his clarinet hot licks and snappy vocals of "I'll Get By" and "Do Nothin' Till You Hear from Me." Band specials include a jive novelty, "Basie's Basement," and a powerful concerto for drummer Dave Tough, whose frenzied stick work gets a rise out of the kids.

Chubby Jackson is soloed in "Holiday for Strings" on the bull fiddle then gets laughs with his comedy jitterbugging. Frances Wayne, band's brunette charmer, sells "I Couldn't Sleep a Wink Last Night," and "Don't Cry, Baby" impressively. The band gives the show a final wallop with its torrid version of "Woodchoppers Ball."

Lyn Shirley flashes the bill with a dazzling bit of acrobatic dancing, featuring her dainty cartwheels. Sherman delivers the fun punch in effective style with his line of gags and eccentric steps.

Biz fine when caught. *Corb.*

Gayety, Montreal

Montreal, June 9.

Lili St. Cyr, Dell O'Dell, Ray Kay, Olga Novosel, Charles Carrier, Van Kirk, Lad & Bob Lyon, Percy Woods, House Line (16), Len Howard Orch (8).

Four beg-off acts, plus a stripteuse much over average, add up to values saleable anywhere in closing week of season at this house.

Lili St. Cyr has personality and knows how to use it in addition to putting over a strip routine. She has been wowing the customers and is mainly responsible for big houses all week.

Dell O'Dell's swift chatter and effervescent personality keeps patrons chuckling all through her magic act. She grabs stooges from the audience for routines that include picking rabbits from hats and smashing gold watches, all for a beg-off exit.

Ray Kay goes to the farm front for his act, imitating things from models-T's to hens, cows, buzz-saws and house flies. Another applause sock.

Charles Carrier, juggler, also rings the bell with varied routine that goes over lustily. Lad and Bob Lyon, acrobats, work brother Bob as tyro stooge from audience being taught balancing tricks. Good for big returns, act works through nifty hand lifts to pyramid finish.

Van Kirk sparks show as m.c., scoring on own snappy imitations and a line of stories that had the house in an uproar. Percy Woods opens show with routine tap terping act. Olga Novosel pipes pleasantly oldies and moderns, getting her material across for good returns. House Line is easy on the eyes with a brace of clicko production numbers. Len Howard Orch plays show without a hitch. *Lane.*

Downtown, Detroit

Detroit, June 11.

Tommy Tucker Orch (14) with Three Two Timers, Three Welles, Nan Rae & Mrs. Waterfall, Lew Hoffman, Don Brown, Kerwin Somerville, Bud Kimker; "Dixie Jamboree" (PRC).

Tommy Tucker's orchestra makes another bid by this new house for the fans who want it hot. Tucker's combination is clicko with such tunes as "I Love You," "My Honey's Lovin' Arms," "Blue Skies," and with Bud Kimker getting the spot with his jungle beat to "Boogie Woogie Woo."

Sole variation from jump of music comes with the singers, Kerwin Somerville leading a good voice to "Dig It Up" and "The Man Who Comes Around" while Don Brown's pleasant baritone interprets "San Fernando," "I'll Be Seeing You" and a bit of Sinatra spoofing with "How Sweet You Are." The girl trio has verve, freshness and good pipes, scoring with "I Couldn't Sleep a Wink Last Night" and "All Things Come to Those Who Wait."

On the variety side, show has Three Welles, two lithe young women and a man with acrobatic novelties; Lew Hoffman catching laughs and hands with his comedy overtone juggling turn and Nan Rae and Mrs. Waterfall, who do their standard routine of gags for an added quota of laughs. Some of their material is questionable in view of the young fry out for the Tucker music. Audience fair at first Sunday show caught. *Pool.*

Stanley, Pitt

Pittsburgh, June 9.

George White's "Scandals" with Master & Rollins, Ming, Ling & Hooshee; Miriam LaVelle, Professor Backwards, Al Klein, Eddie Nelson, Sam Lewis, Line (16); "Up In Mabel's Room" (UA).

It's a pretty tired tab George White brings to town. Production is practically nil; sets and costumes are shabby and the 16 girls couldn't have answered a first call in the days when White's beauts were legion.

Show consists of a few pretty good vaude acts and that's the sum total. Couple of blackouts fall flatter than a dehydrated pancake and whatever special material there is dies. Chorus work's ragged and whole thing has the look of a fourth road company.

Acts themselves are okay. Master and Rollins toss in an amusing tes-ion of comic grotesqueries; Miriam LaVelle is one of the best of the acrobatic dancers, being graceful, different in her routines and plenty easy on the eye; Professor Backwards has a crack novelty once he gets into it after a long monologue of stale gags, and trio of Ming, Ling and Hooshee clicks nicely. Three Orientals, two men and a girl, make with the music and songs and one of the guys comes through with some pretty good impressions of Crosby and Sinatra. Little guy has a comic puss that's good for laughs, too, and the dame's sufficiently s.a.'d.

All these turns are strictly on their own. What help White gives them here could be stuffed into the cavity of a milk tooth. *Cohen.*

Picture Grosses

Continued from page 16

SEATTLE

"Silent Partner" (Rep) plus Ann Corio on stage, so-so $9,300.

Paramount (H-E) (3,039; 45-80)—"Hardy's Blonde Trouble" (M-G) and "3 Men in White" (M-G). Stout $11,500. Last week, "Hour Before Dawn" (Par) and "Ration Love" (Par), moderate $7,300.

Roosevelt (Sterling) (45-80)—"Frisco Kid" (WB) (reissue) and "Scarlet Claw" (U) (2d wk). From Orpheum. Mild $4,500. Last week, "Cobra Woman" (U) (2d wk), fairish $4,800.

Winter Garden (Sterling) (800; 25-50)—"Sullivans" (20th) and "Chip Off Old Block" (U) (3d run). Okay $4,000. Last week, "Baba" (U) and "Lifeboat" (20th) (3d run), stout $5,200.

'HARDY' FAST $14,500, BEST IN DULL DENVER

Denver, June 13.

"Andy Hardy's Blonde Trouble" and "Three Men In White," combo at Denver, is pacing city with possible holdover. Remainder of town looks generally far off. Firstruns have lowered their early matinee prices to 35c for summer from 46c.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Pin-Up Girl" (20th) and "Chan Chinese Cat" (Mono), after week at each Denver, Esquire. Sad $4,000. Last week, "Once Upon Time" (Col) and "Knickerbocker Holiday" (UA), m.o., good $6,000.

Broadway (Fox) (1,040; 35-74)—"Heavenly Body" (M-G) and "Yellow Canary" (RKO), after Orpheum week. Blah $3,000. Last week, "Broadway Rhythm" (M-G) and "Tunisian Victory" (M-G), after Orpheum week, ditto.

Denham (Cockrill) (1,750; 35-70)—"And Angels Sing" (Par) (2d wk). Fancy $8,000 after fine $11,000 initialer.

Denver (Fox) (2,525; 35-74)—"Cobra Woman" (U) and "Pardon Rhythm" (U), day-date with Esquire. Fair $11,000. Last week, "Pin-Up Girl" (20th) and "Chan Chinese Cat" (Mono), also Esquire, big $15,000.

Esquire (Fox) (742; 35-74)—"Cobra Woman" (U) and "Pardon Rhythm" (U), also Denver. N. G. $2,000. Last week, "Pin-Up Girl" (20th) and "Chan Chinese Cat" (Mono), also Denver, solid $4,000.

Orpheum (RKO) (2,600; 35-74)—"Hardy's Blonde Trouble" (M-G) and "3 Men in White" (M-G). Nice $14,500. Last week, "Heavenly Body" (M-G) and "Yellow Canary" (RKO), $13,000.

Paramount (Fox) (2,200; 35-74)—"Ladies Courageous" (U) and "Stars Parade" (Col). Mild $7,000. Last week, "Tampico" (20th) and "Hot Rhythm" (Mono), grand $9,000.

Rialto (Fox) (878; 35-74)—"Once Upon Time" (Col) and "Knickerbocker Holiday" (UA), after Denver, Esquire, Aladdin. Fair $2,500. Last week, "Four Jills" (20th) and "Bermuda Mystery" (20th), m.o., nice $3,500.

Berger's 'Invalid' Chore

Hollywood, June 13.

Richard H. Berger, recently with Metro, inked a producer contract at RKO and was assigned to make "The Fabulous Invalid" as his first screen venture, under supervision of Jack Gross, executive producer.

Before entering pictures, Berger was general manager for the Laurence Schwab and Frank Mandel stage enterprises and for eight years producing director for the St. Louis Municipal Opera.

MOULTON CLIMBS RUNG

Hollywood, June 13.

Metro elevated Herbert Moulton from his associate producer status to producer of short subjects, with five films awaiting immediate filming.

Briefies on his new slate are "The Great Rescue," "Crime Does Not Pay," "Paddy Rollers," "Moments That Made History" and a John Nesbitt "Passing Parade."

B.O. Very Steady

Continued from page 1

many cases been making announcements of invasion news from the stage or through flashes on the screen. This may have contributed against causing a decline in business, but generally felt that people grew weary quickly of listening to the radio or grabbing all editions of newspapers.

"Wassell" D-Day Coincidence

Considerable comment in N. Y. was caused by an advance ad on "Story of Dr. Wassell," which opened Tuesday (6) at the Rivoli, N. Y. An advance ad prepared for the house by Bill Boley of the Buchanan agency, N. Y., read "The rarest Day in June, June 6, at the Rivoli," with the D in "Day" especially large. That date, as it happened, became the long-awaited D-Day.

While some stores and other advertisers used space to urge praying after D-Day came, only N. Y. theatre to devote lineage for prayer purposes was the Paramount. Bob Weitman, managing director, ordered 300-line ads for last Thursday and Friday (8-9), which read as follows: "The Paramount theatre, its staff and its audiences, wish our boys over there Godspeed—and pray for their safety." Name of the current picture and stageshow were played down at the bottom in small type.

Coast Show Biz Has D-Day Lull

Hollywood, June 13.

First week of the invasion of France settled down to customary procedure in show business here after a sudden lull on D-Day during which the radio networks devoted the airwaves to war news and the film studios halted work temporarily for prayer and meditation.

Legit theatres in this area went along as usual, even on the night of Invasion Day without a single money-back request from ticket holders. "Blackouts," "Personal Appearance," "Janie" and "Meet the People" reported regular business, with only "Surprises of 1944" feeling a shortage of customers on the night of June 6.

Surprisingly, the higher-priced niteries enjoyed a profitable Tuesday night, generally light. Along about 10:30 the customers flocked in, evidently for relief from the continuous radio broadcasts, most of which repeated the same news hour after hour with slight variations. In the less expensive spots the trade was about normal for that time of the week.

Conference of Studio Unions, representing 8,000 film workers headed by Herbert Sorrell, observed the day by sending a telegram to President Roosevelt, renewing their pledge to continue work and to buy more war bonds and winding up with the assurance: "We are behind you as our Commander-in-Chief."

D-Day Laughs Out

Ventura, Cal., June 13.

D-Day was not an amusement day for customers of the Mayfair and Mission theatres here.

Mrs. Jenne Dodge, operator of both houses, closed the doors for 24 hours and put an ad in the local papers advising the public to go to church and pray.

M-G Sued for 'Joe'

Los Angeles, June 13.

Adelyn Bushnell and Marshall Bradford, screen writers, filed suit for $150,000 against Metro charging the picture, "A Guy Named Joe," was lifted without payment from their story, "Aid From the West."

Also named in the suit are Loew's, Inc., Victor Fleming, Everett Riskin, Dalton Trumbo, Frederick Hazlitt Brennan and six John Does.

PIC FOR HEBREW CANTOR

Hollywood, June 13.

Moishe Oysher, cantor, was signed by Silco Productions, independent company, to appear in "Song and a Prayer," a picture based on the tale of a Hebrew chaplain with the American Army.

Picture goes into work late in July. Recently Oysher appeared in a concert at the Wilshire-Ebell theatre in Los Angeles.

Col Revives 'Blondie'

Hollywood, June 13.

Production of the "Blondie" series will be resumed by Columbia, after a lapse of several months, with "Blondie Houses a Haunt" as the starter.

Arthur Lake and Penny Singleton will be teamed in their old roles.

ARTISTIC BALLY

James Montgomery Flagg will do the 24-sheet posters to exploit Republic's forthcoming musical, "Atlantic City."

Stabilize UA

Continued from page 3

nick's sales force into the field.

Selznick, in agreeing to the recent changes in the by-laws of the company providing for majority instead of unanimity rule, gave up his veto right on the acceptance of product for distribution by UA, among other things.

Selznick's Criticism

Selznick, whose "Since You Went Away" is his first for UA release in about three years, has criticized the acceptance by UA for distribution of a number of what he considered "lower quality pictures."

Dearth of sufficient product when Sears and Leserman came into the company prompted the quick arrangements for securing product to maintain the UA distribution machine, which, from accounts, requires $3,000,000 or more annually for operating expenses alone. The deal with Paramount, at one crucial period, was one such move.

Meantime, "Bridge of San Luis Rey" has grossed around $900,000, "Jack London" over $900,000, and "Up in Mabel's Room" appears slated for over $1,000,000 domestic.

Election of the new board of directors is expected to pave the way for some company appointments. Understood that Dave Coplan, formerly UA Canadian distribution chief, currently temporary UA managing director in Great Britain, may be given the assignment on a permanent basis. Coplan was appointed when Teddy Carr resigned to join J. Arthur Rank.

$1,735,000 Lost

Continued from page 1

season after trying out but came to Broadway only to flop out. One of the three spring calamities stopped abruptly after a brief tryout without chancing the main stem.

The amount of red coin for the 11 mistakes is estimated at nearly $1,735,000, a sum figured higher than ever before to have been wasted similarly in a single season.

The musical mistakes and the estimated losses:

"Artists and Models"	$250,000
"Dream With Music"	218,000
"Jackpot"	200,000
(includes previous loss for "Dancing in The Streets." Last year.)	
"Allah Be Praised"	175,000
"My Dear Public"	150,000
(not inclusive of previous tryout losses.)	
"The Vagabond King"	150,000
"What's Up"	150,000
"Stovepipe Hat"	125,000
(withdrawn at tryout.)	
"Bright Lights"	50,000
"Hairpin Harmony"	35,000
"Chauve Souris"	40,000

The loss of money and the waste of effort are not the only regrettable factors but the walloping taken by the flocks of backers may have knocked them out of a desire to get even by buying in on next season's product. It is true enough that they can charge off the loss in their tax returns but that may not be enough consolation.

Most of the flops were financed under the "limited partnership" method, without which they probably would not have been conceived. With numerous investors, the individual amounts put into the musicals may be relatively low, one reason why those backers may attempt to recoup. Several shows were so budgeted that the limited partners appeared to have put in all the money needed for production but it is fairly certain that the persons under whose names the shows were presented had to come through with the overage, considering operating losses and other expenditures attendant to failures. Pertinent that 10 out of the 11 flivvers were fronted by new managers.

But There's "Oklahoma"

In the "Variety" summary of the season, the hits included seven musicals and most of them will make big money, doubtless achieving a total profit larger than the amount burned up by the flops. Biggest money-maker of course is "Oklahoma" (St. James,) which arrived during the 1942-43 season and has already registered around $600,000 profit, while the Chicago company, which has been playing about half as long, is also cleaning up. For the past five months, $80,000 in profits of the two companies have been distributed every five weeks, and from the way the smash is drawing, that divvy will continue indefinitely. It is a limited partnership, the most successful musical to have been produced with that type of financial setup. There are over 14 angels with pieces of "Oklahoma."

'Janie' to Teeoff WB For '44-45; 6 Reissues Set

Warner Bros. has set "Janie" as its leadoff release for the coming (1944-45) season, with availability Sept 2. Picture will be given a prerelease date at the N. Y. Strand Aug. 4.

Meantime, WB is swelling its list of availabilities over the summer through re-releasing of six pictures made in recent years, newest being "Manpower," which was originally released in 1941. The others and year of release are: "They Made Me a Criminal" (1939), "Brother Rat" (1938), "The Walking Dead" and "Polo Joe" (1936), and "Tiger Shark" (1932).

MOPPET GETS STARRER

Hollywood, June 13.

Ted Donaldson, moppet pal of Cary Grant and a caterpillar in "Once Upon a Time," climbs to stardom at Columbia in his next picture, "Rusty."

Story is about a boy and a Nazi-trained military dog, with the boy reforming the dog.

Stars and Their Stories Putting Agencies, Sponsors on Aspirin Diet

A new slant on the radio vs. pix schism (in this case trying to devise a suitable format in which Hollywood dramatic stars with their own shows can fit into the nighttime radio picture) has developed into a major headache for agencies handling such shows. It's no secret that Goodyear, which sponsored the Walter Pidgeon Sunday night CBS show, "The Star and the Story," during the past season, has been in anything but a happy frame of mind over the rating chalked up by the star, with result that the program, handled through the Young & Rubicam office, is being dropped after the July 30 broadcast.

Now comes word from the Coast that Ronald Colman is likewise fed up with his Tuesday night NBC show, "Everything for the Boys," and refuses to re-sign for next season. He checked off the show as of last night's (Tuesday) program, leaving some question as to whether the sponsor, Electric Auto-Lite, will resume in the fall. Similarly, Arch Oboler, who scripted the adaptations for Colman, has said quits to the program. All of which adds up to a headache for the sponsor and agency, Ruthrauff & Ryan.

The agencies are convinced that the format devised for the Colmans, Pidgeons, etc., is not the answer to spotting the dramatic pix stars in their own air shows, but trying to find the key to the solution is something else again. In contrast to such tried-and-true formulas as "Lux Radio Theatre" and the "Lady Esther" show, whereby a star can be pacted to fit into a particular role, it's pointed out, it's no simple matter trying to line up sufficient vehicles into which the same star can fit week in and week out. Thus, it's emphasized, having Papa (Pidgeon) Miniver cast as Lou Gehrig ("Pride of the Yankees") isn't the answer to sock programming of pix stars in radio.

Efforts to bridge the pix vs. radio chasm via good programming technique is further pointed up by the current experimentations aimed at exploiting studio stars and product on the air. These include the new Metro "Screen Test" show, which bowed in on Mutual Monday (12), and the recent extension of the RKO program on the Blue, "Hollywood Star Time," with its institutional trailers, to full network.

P&G's 'Glamour Manor' With Cliff Arquette Into Blue Noon Spot July 3

Procter & Gamble has set show to go into the 12-12:30 p.m. slot on the Blue which they bought some time ago. Show, tabbed "Glamour Manor," will star Cliff Arquette and bows in July 3. It's a mixed quintet of half-hour comedy and audience participation shows with the Monday, Wednesday, Friday sessions devoted to comedy centering around a small hotel and the Tuesday and Thursday stanzas being participation shows a la "Breakfast at Sardi's" with locale same as for comedy sessions but background being ladies' luncheons at the hotel. Betty Buckler directs the series with Al Kaye supervising. P&G deal on "Glamour" involves a Compton-Benton & Bowles tieup on the show, which will plug Crisco on behalf of the former agency and Ivory Show for the latter.

P & G had auditioned the NBC "Mirth and Madness" show which features Jack Kirkwood for the airer but Kirkwood's commitment to NBC runs until Dec. 9. Kirkwood kicked over a five-year contract by giving P&G an option on his services. He had been on KPO-NBC in San Francisco pulling down $150 per week when NBC offered him $600 per to come east. They gave him a one-year contract with the understanding that a contract for an additional five years would be drawn up before the old one expired. There was a delay in the NBC legal department during which time P&G offered him $1,000 for an option. He accepted and auditioned for the Blue spot but time differential threw a monkey wrench into the deal. Understood though that definite possibility that Kirkwood will go on the air for P&G when his NBC contract expires.

Cliff Arquette has been conducting a morning session, "Point Sublime," on the Don Lee web which he will relinquish for the "Manor" chore. Benton & Bowles is the agency for the P & G airer.

WOV, N.Y., Solves Hillbilly Unemployment Problem; 7 Up on Last Roundup

Cued to increased listening pull in urban areas of such network hillbilly shows as "Grand Ol' Opry," "National Barn Dance," the Blue's "Hoosier Hop," etc., WOV, N. Y., indie, is doing some Ozarkian face-lifting and overhauling of its hillbilly program sked, converting its cross-the-board "Hill Country Jamboree" and weekend counterpart, "Hill Country Hit Parade" from transcribed to live shows.

In addition, station is inaugurating another live hillbilly show, "Broadway Barn Dance," as a Saturday night feature, program teeing off July 1 from the Eighth Ave. Palm Garden.

Schedule in all will give the indie a total of seven weekly hillbilly airings, giving Gotham the aspect of a mecca for the bazooka boys.

Five participating sponsors are tied in on the cross-the-board session and the Saturday Hit Parade program, the latter a 55-minute show. New "Barn Dance" will feature Zeb Carver and his Country Cousins, Eddie Smith, Johnny Newton and guestars, with Layman Cameron as tune-caller and general factotum.

Jammed Schedule Bothers 'Blondie'

As indicated last week, Colgate has purchased the half-hour Monday night CBS show, "Blondie," which R. J. Reynolds Co. (Camels) is relinquishing despite the fact it's up among the top-bracketed air shows. Obviously the Wm. Esty agency, which handles both the Colgate and Reynolds accounts, had first crack at the show in spotting it for another client, but the question of finding a nighttime niche for the show on NBC or CBS is still a problem that has to be worked out. "Blondie" bows out of the 7:30-8 p.m. slot, with Bob Hawk's "Thanks to the Yanks" (also Camels) moving over to that spot from Saturday night 7:30-8. CBS has already committed the latter time segment.

Whether or not Colgate will yank one of its present shows to make room for "Blondie," which will plug Super-Suds, is undecided as yet, with possibility that it will have no other alternative in view of the nets' current jampacked schedule. Sponsor is represented by the Saturday night "Inner Sanctum" program on CBS (which web wouldn't be at all adverse to yanking in favor of "Blondie," which it holds in high regard); the Tuesday night Judy Canova show, also on CBS; plus the two NBC Saturday night programs, "Can You Top This?" and "Palmolive Party."

3 More Col. Pix

Hollywood, June 13.

"Blondie" is set for three more pix at Columbia.

WRIGLEY TIME SWITCH PITS 'AIR' AGAINST HOPE

Chicago, June 13.

Reassignment of all Wrigley CBS airtime finally set here resulted in schedule as follows:—"America in Air," currently heard 6:30 to 7 Sunday nights, moves opposite Bob Hope, 10 to 10:30 p.m. Tuesdays in September in spot now held by Norman Corwin sustainer. J. Walter Thompson is the agency, with Les Weinrott producing. "First Line," produced by Bobby Brown, remains in Thursday night 10 to 10:30 slot and new show tentatively named "Service to the Front," to be produced by Ted Robertson, makes its debut Friday (23) 8 to 8:55 p. m., and in middle of September moves to Saturday nights, 7:30 to 8 (all EWT).

Last two shows go through Arthur Meyerhoff agency.

San Antonio. — Offered under authority of the U. S. Office of Education and given by the University of Texas, a war training course in FM will be offered here, tuition free.

Big D-Day Hooper

Hooper survey done for CBS on national scale showed D-Day listening, measured over 14-hour period, was up 82% over normal weekday audience. During most hours listening was more than double normal rate, with a boost of 138% reported between the hours of 4 and 6 p.m. Tuesday (6).

Normally large Tuesday night audiences showed gains between 6 and 8 and 8 and 10 p.m. of 56% and 29% for an overall evening increase of 40%, according to Hooper. Comparisons were based on audiences measured on the first Tuesday of the preceding month, May 2.

Backstage Strife On Invash Story

The nation's broadcasters continued last week the gigantic task of telling the invasion story to a public so eager for news that not a single protest was registered against the drastic overhauling of net and indie broadcasting skeds. Although after the first 24-hours (6) the programmers resumed some semblance of normal operations all shows on all outlets remained on a "break for developments" basis.

While on the surface the industry appeared to be working in close cooperation and harmony there were some instances of displeasure on the part of net toppers over the manner in which "invasion pool" broadcasts were promoted and capitalized on by rival orgs. Some of the outstanding on-the-scene reports relayed by BBC for rebroadcast by all webs featuring correspondents from individual nets were "appropriated" by others, it was charged, and used for promotional purposes without due credit being given. In some cases, it was alleged, networks released publicity stories dealing with broadcasts by overseas reps of another web without making it plain that another outfit employed the reporter.

This situation, if it did exist, disappeared starting at 6 a.m. Sunday (11) when the pool arrangement was terminated. Henceforth, overseas correspondents were carried only by their own outlets which served to clear the atmosphere as far as rivalry and "misappropriation" were concerned.

Another indication that all was not serene in inter-web affairs was being read into a full page ad in the Sunday (11) Daily News, N. Y., inserted by CBS-WABC extending a "vote of thanks to other networks (Blue, Mutual and NBC) for joining us in the great 'radio pool for invasion.'" Body of the ad mentioned several CBS reporters overseas and also pointed out CBS was "just as proud" to have carried broadcasts by George (Blue) Hicks, Larry (Mutual) Meier and Merrill (NBC) Mueller.

CBS ad also contained declaration that "surely the hour of America's greatest trial in this war—perhaps the supreme trial of her men and guns—is a proper time to put aside self-acclaim and personal advantage."

Insertion by CBS in the Daily News followed a full-page WEAF, N. Y., ad in the same paper Friday (9), two days earlier, headlined in bold caps, "WEAF's first invasion flash heard at 12:41." Plug went on to outline WEAF-NBC's advance plans for invasion coverage with admonition to keep dials tuned to WEAF for "speedy, accurate and analytical coverage" of the invasion.

Full-pager also contained half-column cuts of 24 NBC overseas correspondents and editors covering the story here and abroad.

Borden's to Sponsor Fannie Hurst Show; Blue Preem on July 8

Fannie Hurst will present dramatizations of her stories on an airer sponsored by Borden's Farm Products, which bows in July 8 on the Blue. Session will be heard on Saturday mornings 10-10:30 p. m. with a noon repeat to the Coast for 26 weeks.

Miss Hurst will take items from the daily news and use them to cue presentations of stories on similar subjects already written by her. Radio adaptations will be written by someone else, with no decision on latter yet, with Miss Hurst as narrator.

Organized Labor, Sick of 'Back Door' Brushoff, Maps Drive to Buy Air Time

Hon. James L. Fly Gets 2-Hour-Long Verbal Hot Foot From Circus Saints

James L. Fly was the "fall guy" at the Circus Saints and Sinners shindig at the Waldorf last Thursday (8) and to hear and watch the guys unfold it, Noah and his white dove did a far more effective communications job than the FCC chairman. The CS&S gang actually did a production job in letting Fly have it, resurrecting via pageantry, lyric and song the entire history of communications. It spanned a throwback from the stone ages right up to the present, with even a peek into next year, which segued Hitler into his inevitable paperhanging role.

For more than two hours, Fly, the FCC, the Administration and the radio industry in general took a terrific beating (Joe Laurie's script job depicting the "timid soul" squaring himself with those commercials was a lulu of a job), and ex-mayor Jimmy Walker was again the veteran showman as he reeled off the long list of "congrat" telegrams (RCA prexy David Sarnoff, now in uniform, communiqued that for reasons of military security he couldn't be there, and for reasons of personal security he was glad to wasn't there).

But it remained for Les Kramer to pull off the piece de resistance. Subbing on two days' notice for Tex O'Rourke for the spiel which introed Fly, Kramer literally wowed the mob of 1,200. It was a script job off the top shelf, good showmanship, and, for all the good-natured ribbing, a tribute on behalf of the CS&S to the No. 1 guy piloting the nation's communications systems.

D-Day, War Bonds Politics—Whew!

June, 1944, will go down as probably the most hectic month in the history of the radio industry, embracing as it will, the breathtaking incidents of D-Day with its resultant concentrated newsgathering chores, the launching this week (12) of the Fifth War Loan and the forthcoming Republican national convention, opening June 26, in Chicago.

The invasion, as noted elsewhere, completely disarranged all broadcasting skeds and is continuing to do so although to a lesser degree than on D-Day. Radio, as in the past, is going all out on the war bond campaign with a host of commercial segments, as well as complete programs, being sidelined for bond selling messages. The convention, as usual, also will capture many important commercial time slots to add to the month's unorthodox radio fare.

Added to the foregoing, of course, is the advent this month, as in every year, of numerous summer replacement shows. Net result of the four factors is that listeners, tuning in from memory, have been heard to remark that the current radio scene resembles a grab-bag—you press the button, or twist the dial, and then allow three guesses as to what's going to show up on your favorite station.

Feeling in the industry is that the GOP convention from Chi is not liable to find the listening favor with the nation's radio audience as in previous election years. The answer, obviously, is the European battle situation, bulletins from which, it's admitted, will take precedence in almost every American home over late flashes from convention sessions.

In this connection, there were reports last week that the Republicans would postpone their powwow until the fate of Gen. Eisenhower's armies in France became better known. Bigwigs, however, decided to go through with plans as set in the face of almost insurmountable difficulties in the way of a postponement at such a late date.

Stations Get Bond 'Songs'

Washington, June 13.

Treasury has shipped to local radio stations first batch of transcriptions of five-minute "Songs for Today" and 15-minute Treasury Salutes which can be used either sustaining or sponsored during the 5th War Loan.

Labor is planning an organized drive in the near future aimed at breaking down current barriers which prevent sale of network air time to labor groups. Recent disagreement between NBC and the CIO and AFL over the "Labor For Victory" session which resulted in dropping of the stanza underline the differences between broadcasters and labor and emphasizes labor's back-seat position in the use of radio. Labor organizations have often expressed dissatisfaction with their treatment and complained that they've been forced to go begging, hat in hand, at radio's back door for time on the air. Broadcasters on the other hand, point out the difficulty of determining limitations to be set on sale of such time and in culling bona fide demands from the undesirable. They point to the NAB code while the unions claim it is a bar rather than a just arrangement.

Also pointed out by radio men that labor has never presented an organized demand for time and that as a matter of fact, the unions have been very lackadaisical in their approach to radio. Understood that they would make better headway in their drive for time if they could present definite figures on the local members they represent as opposed to the amount of air time open to them during a year. This black and white argument would be a powerful crowbar in any move to pressure the nets into selling time to such groups. Efficacy of such a move was foreshadowed by the nets' reaction to a somewhat belated protest from the union involved in the Montgomery Ward affair over radio treatment of the incident. Some laborites argue that if a mere telegram could produce such a salutory effect, a concerted drive by the various labor factions would undoubtedly result in a definite alteration of the web policy.

First break in radio's wall against union airings occurred when WMCA, N. Y. announced its intention of selling time for the discussion of controversial issues, under which heading the sale of time to unions is included. However, the station hasn't been approached by any group yet to buy time and some broadcasters point to this as evidence that labor prefers to yell about being discriminated against rather than using what is available to them. Also pointed out that if WMCA's policy had been tried by them and had worked successfully it might set a blueprint for similar action by the nets. The coming campaign now in the works should answer all these claims and counterclaims.

SYLVERN'S LAST MINUTE 'SCREEN TEST' BOWOUT

Henry Sylvern, WINS, N. Y., musical director, who worked for past 10 weeks setting up musical portion of Metro's coast-to-coaster on Mutual "Screen Test," was dropped as orch leader of the program four hours before air time Monday (12), when stanza teed off. His arrangements were used on program, but Don Bryan subbed as batoneer. Henceforth orch will be billed as "Screen Test Orch," with no leader credit.

Sylvern was reportedly dropped because of financial differences between himself and Transamerican, producers of the air package for Donahue & Coe, Metro's agency. Stated that originally orch had five musicians, then several weeks ago raised to nine at hike in budget, but last week production agency asked Sylvern to up number to 13 at no budget hike, which he refused to do unless money was forthcoming. Was Sylvern's first coast-to-coast program.

Modern Arabian Nights Is Vicks Possibility

A modern version of the Arabian Nights tales has been scripted by Pete Lyon for presentation as a half-hour once-weekly program to Vicks for possible sponsorship.

Drug manufacturers, with only some three weeks to go before the July inauguration of its Sunday air show on CBS at 2 p.m., still have not decided on a stint for the half-hour, although it is definitely known they are seeking a dramatic stanza. Morse International is the agency.

LOOK FOR NAB FIREWORKS

Radio Measures Up

As far as the radio industry was concerned, virtually every phase of activity divorced from the news room was relegated to secondary interest throughout all of last week as the invasion coverage continued as the No. 1 job on agenda. The reps from the sales departments, taking a back seat, virtually stood in awe as they watched a phase of showmanship with which they had little familiarity operate in high gear as the nation was kept apprised of latest developments on the western war front.

Commercial programming, restored to some measure of normalcy after the hectic D-day developments, maintained a level of good taste and provoked comment in all quarters. Songs, banter, situations were switched at random to tie in with the solemnity of the occasion. In fact the dignity with which radio acquitted itself throughout the week occasioned editorial comment and nation-wide word-of-mouth. Particularly outstanding was the Bob Hope program which went on immediately following President Roosevelt the night of the invasion, with Hope's own appeal to the nation regarded as one of the week's sock moments in radio, both from the standpoint of taste, showmanship and human interest.

For several days after the big story popped, performers showed up at studios with a reluctance to go on the air, some questioning the wisdom of tossing off a nonsensical jingle or a meaningless gag at a time when all ears were keyed to news tempo. The news room ruled the roost, with a minimum of front office interference, and the most tense week in radio's history came off in a manner that boosted the industry's stature by many a peg. *Rose.*

D-Day Heart Throbs Via Recordings Seen Blitzing Net Ban At Long Last

It took the biggest story in radio's history—the invasion—to "glamorize" documentary recorded broadcasts in America which up to D-Day were shunned like the plague by CBS and NBC in particular. That documentary reporting came into its own under trial by fire, however, and forced NBC to break its own ban on recorded shows as the four network-BBC pooling arrangement brought to American radio listeners some of the most dramatic eyewitness accounts ever unfolded, appears to be an acknowledged fact. Since the recorded eyewitness commentaries have proven themselves so effectively, doubt is expressed in many quarters whether NBC or CBS would risk loss of such sock "on the spot" coverage via the disced programs by restoring the ban, now that the pooling arrangement has terminated.

The fact, too, that the public has been clamoring for more of the first-hand descriptions as recorded by George Hicks, of the Blue Network, and to a lesser degree the eyewitness accounts by CBS' Charles Collingwood, Mutual's Larry Meier, Guy Byon, of BBC, etc., is also seen as sufficient proof that NBC and CBS must follow in the steps of BBC and the Canadian Broadcasting Corp., which have been feeding the British and Canadian radio listeners with the dramatic eyewitness coverage via transcription since the start of the war.

The contention by Dave Driscoll, the WOR-Mutual war correspondent currently operating out of N. Y. headquarters, that the most effective war reporting can only be obtained from "on the scene" coverage, with the attendant background of battle sounds and the emotional pitch goading the correspondent on to greater effort, is likewise shared by other radio newsmen in favor of scrapping the ban. It's obvious that these recordings eliminate the atmospheric difficulties that so often have stymied shortwave broadcasts no matter how well planned.

It's recalled that during the Tunisian campaign, the major nets turned their back on what has since been described as some of the most outstanding examples of real radio reporting by refusing to accept a number of recordings made in cooperation with the War Dept., which turned over special equipment to special events men on the scene of the African battle.

Beer Barrel Polka With Sports Slant

Anheuser-Busch, St. Louis beer brewers, last week auditioned half-hour once-weekly program, "Sports Board in Review," during which three topflight sports figures commented on current sporting events and also did some reminiscing. Trio would change each week.

Understood stanza will start on Mutual in the fall.

Grove Buys MBS Spots For Noon News Reports

Grove Laboratories has purchased the 11:55 to 12 (noon) segment on 186 stations of the Mutual Network, effective Oct. 2, for a five-minute Monday, Wednesday and Friday program.

Looks like a news program will go into the spot.

George Hicks Of Blue Grabs Top D-Day Laurels

To George Hicks, Blue Network correspondent with the Allied Invasion Forces, goes the credit for turning in the top job in documentary reportage not only since the Big Push got under way but, for that matter, the best job of its kind to date, it's generally agreed. The hundreds of requests that have poured into the four networks during the past week asking for repeats of the recorded eyewitness D-Day account by Hicks, presumably from a destroyer, (under the pooling arrangement all four webs carried it) gave testimony to the fact that the Blue net probably has the "find" of the year so far as warfront coverage goes. But it remained for the trade itself to toss out the main kudoes, with newsmen close to the scene of the four-web activity acknowledging Hicks' surefire technique.

The quiet calm of Hicks' voice and the naturalness of his delivery in recounting the eventful opening of the western front were cited as in no way minimizing the tension of the dramatic events described. With the expiration of the pooling arrangement, and Hicks reverting as the Blue's "baby," the trade is watching with keen interest to determine how big a following the web will garner through the bangup Hicks job.

Hicks, who has been in England for the past year, is manager of the Blue's London office. He had been around NBC (prior to the Red-Blue net split) for a number of years as commercial and special events announcer and before his assignment in England covered the Allied campaigns in Italy and Africa.

MULL YEAR BOOK

The Assn. for Education by Radio has appointed a committee to consider the possibility of publishing a radio year book.

Committee will report back to Dr. I. Keith Tyler, of Ohio State U., newly-elected prexy of the association.

PLENTY TO DO AT SUMMER MEETING

By GEORGE ROSEN

The radio industry is looking forward to the forthcoming convention of the National Assn. of Broadcasters in Chicago to crystallize a positive pattern that will define radio's place in the post-war world.

There has been constant thought and discussion among the broadcasters in recent months as to what trends radio must develop, as the tempo of the war becomes greater and more world - encompassing problems present themselves. Thus, the third wartime session of the NAB assumes major importance, convening at a time when social forces can push radio or any other public service into a position where it will either rise to the demands made upon it or be relegated to comparative unimportance.

That the nation's station operators themselves are showing a healthy concern over the problem and are conscious of the importance of their decisions on future policy affecting the nation is made apparent in a compendium of opinions expressed by some of the nation's top broadcasters. Their objectives for the radio industry were brought forth in response to "Variety's" query as to what they considered the most vital issues that should come before the 1944 convention of the NAB, which will convene in Chicago this summer.

That "vigorous and intelligent prosecution of the war and well conceived, as well as unqualified, support of every war activity" remains first among the objectives of the radio industry is the opinion of C. W. Myers, president of KOIN, Portland, Ore., with continued war effort consideration also first on the list of Gene O'Fallon, manager of KFEL, Denver.

Such vital issues as legislation to insure principles of free speech, non-commercial education, labor policies, FM and television, and general post-war conditions are listed by the various broadcasters.

Ralph Atlass, president of WJJD, Chicago, puts first on the list as one of the most important issues a "de-

(Continued on page 34)

Bourjois Cold On Cool Before He Becomes Too Hot

Harry Cool's exit from the Bourjois, Inc., "Evening In Paris" program is said to be based on the sponsor's desire to avoid building any personality to the point where the company's product is overshadowed. It's claimed that Bourjois officials made the discovery that the show was being tabbed in the trade and among the public as "the Harry Cool show" and that it isn't interested in building reputations for artists, but is solely interested in pushing "Evening In Paris" face powder.

Contributing to the situation is the disputes the sponsor had with Dick Haymes, Cool's predecessor. Haymes several times took the show west while he made pictures, an objectionable feature. Other arguments cropped up. This reacted against Cool in the manner that the sponsors were fearful they would build him into a personality so important that they would have trouble with him later. Experiences with Haymes led Bourjois to insert a clause in Cool's first 13-week contract that prevented him from accepting film-company bids for a full year.

Larry Douglas replaces Cool on the show. He's virtually unknown and the circumstance is preferable to Bourjois executives. They feel that important guest artists, Douglas and music can sustain audience interest sufficiently for their purpose. They want no part of permanent stars who might become temperamental.

CBS on Top in Billings, Maps Fall Drive To Overcome NBC's Audience Bulge

NBC's programming supremacy, which for years has found the net's top-rating sponsored nighttime shows carving an audience-pulling niche that's seldom been challenged, is at last threatened by CBS on the basis of the reshuffling of program skeds for next fall.

While Columbia has succeeded in ruling the roost so far as gross time billings are concerned, previous effort to measure up to the Hoopers and Crossleys attained by NBC shows have for the most part been unavailing.

Chiefly responsible for the threatened encroachment on NBC program popularity is the revamping of the General Foods shows which will have the effect of strengthening Columbia's audience pull on Sunday and Friday nights, although CBS' trend toward spotting of comedy shows on the latter night already has had the effect in recent months of garnering a sizeable audience increase.

Tuesday night, of course, is, and will continue to be a veritable field day for NBC, with its Fibber McGee and Mollie, Bob Hope, etc., with the latter web also holding a distinct edge on the Thursday night layout. But the fact remains that the fall will probably present a different picture so far as Sunday, Friday, Wednesday and Monday nights are concerned, with CBS still commanding the two top rating shows on Monday, and increasing evidence of the development of the Wednesday night sked.

Stacked up against the Jack Bennys, the Edgar Bergens, etc., on Sunday nights will be Kate Smith and the new Fannie Brice show, while indications point to the new Ozzie Nelson-Harriet Hilliard show for International Silver carrying substantially more Hooper appeal than "Silver Theatre." Likewise, with the Walter Pidgeon "Star and the Story" bowing out of the Sunday night time, it's anticipated that Goodyear will seek to strengthen the spot opposite Edgar Bergen with a show of more sturdy quality, possibly the "Best Dramatic Shows in Radio" (detailed elsewhere) currently being mulled.

Shift of the "Aldrich Family" into the first half of the time now occupied by Kate Smith, is also viewed as a Friday night hypo.

Kate Smith's Early Return

Kate Smith Hour, which will provide opposition for Jack Benny this fall, will return to the air Sept. 17. Early return date is predicated on move to build up session in the Sunday 7-7:30 p.m. niche before Benny returns to the air.

Later is pencilled in for reappearance in October.

Blue's Eversharp Shift To Sharpen Berle's Wits

Desire for better spotting cues the shift of the Eversharp-Blue Milton Berle "Let Yourself Go" airer from the 7-7:30 p.m. slot on Tuesday night to the 10:30-11 p.m. niche the same night. Moving of the Berle stanza, skedded for July 4, will force the net's "Creeps By Night" sustainer, heard from 10:30-11 p.m., to shift to the Sunday night, 10:30-11 p.m. spot occupied by "Blue Velvet," another sustainer.

"Blue Velvet" airer in turn will take over the Tuesday night, 7-7:30 p.m., slot occupied by "Let Yourself Go."

Tuesday, 10:30-11 p.m., slot means "Follies" plays Monday, dark Tuesday. Only four weeks of rebroadcasts and then the Coast stations come back.

'Best in Radio' To Revive Top Drama Bits From All Nets

New weekly half-hour show, "This Is the Best in Radio," which will reprise the top dramatic scripts heard in past years on all networks and indies, was cut last week, with probability that the show will preem on one of the major webs in the fall.

Reported that Young & Rubicam, in particular, is interested in the show as possible entry for a Goodyear Rubber Sunday night 8-8:30 CBS spot, with the sponsor dropping the Walter Pidgeon "Star and the Story" show currently in the slot. Idea reportedly has also struck fancy of CBS execs, as a further hypo to its forthcoming Sunday night sked (detailed elsewhere) which would spot the Ozzie Nelson-Harriet Hilliard combo, Fannie Brice, Kate Smith and "Best" in succession between 6 and 8:30 p.m.

In addition to reprising the top dramatic material culled from shows, whether it's a Corwin, an Oboler, one of the sequences from "Radio Hall of Fame," "Lux Radio Theatre," or any other nomination from the top air shows, format of the new program will leave room for an insert of new material which will recruit talents of dramatic scripters selected.

Earl McGill, CBS and freelance producer, will major domo the show, doing all the selecting in addition to handling the narration a la Cecil B. DeMille (Lux Radio Theatre). Bob Shayon will direct. Package has been whipped together by the new Richman-Sanford Productions outfit.

Vallee Back On NBC for P&G

Hollywood, June 13.

Rudy Vallee returns to radio in the fall to head up a variety show for Procter & Gamble over NBC on Saturday night. Authorized by Vallee to negotiate a deal contingent on his retirement from the Coast Guard, Music Corp. consummated the P&G contract after weighing proposals from Goodyear, Campbell Soup and Owens-Illinois Glass. New series starts Sept. 2 and understood replaces P&G's Saturday night "Abie's Irish rose" (for Drene), with latter probably moving to another spot. Package is said to be costing the sponsor $13,500 weekly.

Vallee will front a new band, sing and emcee the program. Producer and other elements of the show are still to be set. Compton is the agency.

'Can't Take It, Etc.' As ½-Hr. Air Show

Deal is currently being worked out which will convert the George S. Kaufman-Moss Hart zany comedy, "You Can't Take It With You," boff legiter of several seasons back, into a half-hour nighttime air show. K&H, after huddles with Weintraub agency execs, have given the latter an option on the program idea. While Kaufman and Hart won't actually write the scripts, they'll sit in in a supervisory capacity to pass on the series of weekly episodes, provide ideas for comedy cues, etc.

New show, instead of being a carbon copy of the legit hit, will be a series of weekly originals based on the "Can't Take It" characters, situations, etc., and tempoed by the K&H screwball technique, with radio production staffers doing the actual writing.

Cast has not been set yet, with the Weintraub office currently arranging for an early cutting of the show. Possible that legit talent may be recruited.

BETTY
RUTH
EVELYN
RUTH
JENNIE
JAN
MILDRED
RUTH
JEANNE
VIOLA
GRACE
MARIAN
To Mr. JOE VO
Dear Sir:
We, the girls of the "Hour O
you publicly for making our retu
Capitol, New York, such a pleasa
Your genial staff, both fro
cheerfully in every way.
This, with all of the extr
it a really memorable engagem

VERNELL
AUDREY
MARIE
VIVIAN
ANITA
OGEL:
r Of Charm", wish to thank
turn engagement at the
asant one.
front and backstage, cooperated
extra courtesies accorded us, made
gement.
Gratefully,
"The Hour Of Charm"
MARIA
PHYLLIS
MARY
CHRISTINE
ESTHER
VELMA
ERIKA
THE CLAWSON TRIPLETS

Metro's New 'Screen Test' Points Up Growing Pix-Radio Bally Methods

By ABEL GREEN

It's a far cry from the pioneer days of radio, when E. F. Albee tabooed his Keith-Albee actors from doing any mike jobs (seven years later Radio-Keith-Orpheum literally put the much-hated "radio" word right over his doors) to present-day show business' acceptance of the electronic medium. Not only radio, but television as well.

Here's Metro making a forthright Hollywood-radio pitch with a 15-minute nightly program, five times a week, over its own (WHN, N. Y.) and the WOR-Mutual network, coast-to-coast, hooking up the mike ballyhoo medium for direct b.o.

"SCREEN TEST"
With Bill Johnson, Kay Lorraine, Frank Dunn, Don Bryan Orch
Producer: Bob Monroe
Writer: Latham Lovens
15 Mins.; Mon.-Fri., 9:15 p.m.
METRO-GOLDWYN-MAYER
WOR-Mutual and WHN, N. Y.
(*Donahue, Coe*)

values. And a shrewd device it is, too, as Howard Dietz, v.p. over Loew-Metro pub-advertising, has contrived it, via "Screen Test." Ably scripted by Latham Lovens and directed by Bob Monroe, this nightly 15 mins. is a click.

It's a showmanship switch on the conventional quarter-hour. Bill Johnson emcees, Frank Dunn announces, Don Bryan batons and each guester performs for the nightly "Screen Test." It comes at a time, too, when it's least likely to be a going-to-the-movies deterrent.

Debut entry was Kay Lorraine from Lower Basin St., the disks, ex-Stork Club and seasoned mike chirper who manifests a sufficient modicum of dramatic ability to probably get her plenty of popular votes. (Among the accumulative showmanship values are invitations for audience ballots to Screen Test, Metro Studios, Culver City, Calif., plus the spiel that M-G-M talent scouts in N. Y. and Hollywood are listening. It's a surefire, non-boxtop method of checking the audience).

The M-G commercial values are not slighted from the start, via a glib intro that "this time the theatre is calling on you," with a trailer for "Two Girls and a Sailor," and thence the sketchy "Encore for Love" playlet, wherein emcee Johnson (ex-musicomedy, now himself under Metro contract) straights for Miss Lorraine as she warbles three numbers—"Irresistible You," "Do-Do-Do" and "I'll Get By"—which also is the introductory thematic.

Production values are good to point up the spiel anent "an actual radio screen test," with much of the elementary trade argot: "Quiet, lights, sound, camera, roll 'em, Take 1505," etc.

This accented affinity between pix and radio, of course, is more or less a wartime evolution, what with newsprint conservation chasing all show biz entities into the air ballyhoo methods. In the past RKO clicked so signally in merchandising "Hitler's Children" and "Behind the Rising Sun," via the air bally, and now with its own five-a-week daytime show (Blue network), that almost every major film company has gone into or is seeking some regular radio program idea. (Not to mention their foresight in laying the groundwork for television in the future.)

So far as Loew-Metro's new show is concerned, it's a double-featured happenstance. The show is basically colorful, and, tied in with the Screen Test gimmick, it provides a deft topical release plug for this or that concurrent picture. It's added ammunition for the exhibitor and a corking pre-selling method all around.

"WHAT'S THE NAME OF THAT SONG?"
With Dud Williamson
Producer: Don Fitzgerald
30 Mins., Sun., 9:30 p.m.
Sustaining
Mutual-WOR, New York

Grooved in the usual question and answer vein, "What's the Name of That Song?", Mutual's answer to the competition of Fred Allen on CBS and others at 9:30 Sunday nights, will have a tough time garnering even a fair rating. It is lightweight in many respects.

Designed to test the musical knowledge of contestants, format comprises the piano-playing of three songs for each guest, with a $5 prize for the right answer to one of them, another fiver if the first line of the tune is known, and still another five spot if the person can sing two lines of the chorus.

Stanza, with Dud Williamson as m.c., went full web on June 4 after a tryout period on the Don Lee Coast segment of Mutual. Williamson proved to be a gracious quizmaster. His flippant remarks were in good taste and put the contestants at ease with his easy-going personality.

But the singing and playing of several simple songs did not lend itself to a particularly impressive 30 minutes. *Sten.*

"FIFTH WAR LOAN"
With Henry Morgenthau, Jr., Orson Welles, Walter Huston, Gloria Jean, Lois Andrews, Agnes Moorhead, others
Producer-writer: Orson Welles
60 Mins.; Mon. (12), 10 p.m. from Texarkana, Ark.
Combined American Networks by arrangement with U. S. Treasury Dept.

The erstwhile "boy wonder" not only packed plenty of dynamite into the 45 minutes allotted him for the opening radio salvo Monday (12) of the Fifth War Loan, but recruited a new performer, hitherto little known for dramatic performances before the mike, in the person of Sec. of the Treasury Morgenthau. Latter stood the test well in competition with such experienced board-treaders as Welles and Walter Huston, and handled his dialog assignments fully as well as his straight appeal for support of the fighting men.

Welles' contribution was right down his own alley. Opening sequences with Hector the Hermit, who didn't know from nothin' about the war, led smoothly to the main message delivered with plenty of punch. This consisted of valid excerpts from the mouths of enemy leaders and spokesmen for Democracy in this and bygone eras. Each bombastic spouting of Nazi ideologies (or Jap idiocies) was answered in contrasting calm and sensible tones with quotes from Thomas Jefferson, Woodrow Wilson, Tom Paine, President Roosevelt, Lenin, Maxim Litvinoff, Winston Churchill, Charles Dickens, Pope Pius XII, Homer, Walt Whitman, Tom Wolfe, Heine, etc.

Walter Huston excelled as Jefferson as well as with his other interpolations, and the entire routine attained a pace and excitement which, coupled with the authenticity of the quotes, must have made it plain to all listeners "why we fight." That, as Welles announced at the start of the hour, was his main object.

Morgenthau followed with a brief exchange in which the hermit reappeared. Then the Secretary outlined financial demands of the struggle and made his appeal for bond purchases. He was interrupted by "Joe," the kid that's not coming back. Welles' script for this interlude ranks with the best he or any other radio writer has ever turned out.

Restraint was there—and tears and pride and hope. It proved a superb climax to the Texarkana broadcast, which ended with Sec. Morgenthau on for a simple intro of the President, who was piped in from the White House to close on a note of cautious confidence. Signoff was "The Star-Spangled Banner."

Attempt to bring in the Mexican Symphony orch, directed by Leopold Stokowski from Mexico City, had to be abandoned because of atmospheric disturbances. Skedded portion from Hollywood, with Norman Corwin directing Charles Laughton, Franchot Tone, Paul Muni, Lionel Barrymore, Thomas Mitchell and others also was scrapped when Welles ran away overtime.

(WJZ, N. Y., did *not* provide a fitting climax to FDR's talk by spotting a transcription immediately following with a vocal troupe exhorting "Buy a Palm Beach suit!") *Donn.*

"ARCHIE'S ALMANAC"
With Archie Presby
Writer: Bill Shea
30 Mins., Mon. through Thurs., 10-10:30 a.m.
15 Mins., Fri., 10:15-10:30 a.m.
Participating
KPO-NBC, San Francisco

Lifting the curse from the old-time "thesaurus" period, this new show is an integrated package of sprightly commentary, the best in transcribed music and a host of transcribed and live announcements. Show is built around the whimsical personality of its conductor, top-ranking Archie Presby, who had already established a wide listenership among San Francisco dialers.

Written by Bill Shea of the KPO production staff, commentary is meaty and entertaining, slides smoothly into each commercial without going out of its way to be clever. Net result is a fast-moving, chatty, informative half-hour, aired at a lull period in the housewife's morning from 10 to 10:30. Proof of its worth is (1) the fact that it's upped the Hooperating for the period some 250%, and (2) the waiting line of sponsors who specify "Almanac" for their sales messages.

Program caught opened with a humorous story of the passing-parade type, included among other features some fashion comments which artfully displayed the masculine grasp of such subjects, a bit of movietown gossip, short item on the current observance of National Maratime Day, and a war-hero story with unusual twist. *Smith.*

"THE DOCTOR FIGHTS"
With Raymond Massey, Martin Blaine, Stuart Brody, Albert Alley, Phil Clarke, Lyle Bettger, John Thomas, Olive Deering
Writers: Milton Geiger, Norman Rosten, Joseph Liss
Director: DeVere Englebach
Producer: Cal Kuhl
30 Mins.; Tues., 9:30-10 p.m.
SCHENLEY LABORATORIES
WABC-CBS, New York
(*Biow*)

Summer replacement show for the Cresta Blanca Alec Templeton-Morton Gould program on CBS reverses the usual pattern of switching from the regular season's seriously-cued entertainment into the lighter vein of the musical tempo for the hot months. In installing the new Raymond Massey dramatic series Schenley has come up with a boff program that would fit into any season. "Doctor Fights" is not only geared to the times, and as such will command wide audience pull, but offers a fine dramatic presentation at a time when there will be a paucity of such network programming. Initial stanza (6), dealing with D-Day in the South Pacific, was given added significance, breaking as it did in the aurora of reality that attended D-Day on the European continent.

Dramatic skit on the opening broadcast, dealing with the life of a young doctor, depicted in a succession of flashes, was coordinated through a fine production job by Cal Kuhl and DeVere Englebach's smooth direction, with an equally effective scripting job, enhanced by its simplicity of style, yet retaining at all times emotional suspense.

Actually, "Doctor," despite advance buildup, has no immediate script tieup with Schenley's penicillin product, there being no reference to the newly-discovered drug, at least on the opening program, with the sponsor merely identifying itself with the product in the concise commercials. Series is dedicated to the work of the physician at home and on the battlefield, with the teeoff drama concerning itself with the personal life of a young man who typifies the sincere and honest doctor with the one idea of aiding humanity. After the attendant hardships of establishing himself in his profession he feels his place is with GI Joe until the war is won and on his first mission gives his life to save a soldier.

Massey, who will star throughout the series, brought to the program his finely modulated, restrained voice in the role of a narrator who utilizes descriptive detail to correlate the various episodes. The narration technique at no time interrupted the dramatic sequence; in fact added greatly to its qualities by its descriptive detail. Remainder of the cast was uniformly good. Music, although not inspired, served as a cohesive background, always secondary but setting the tempo of the drama. *Rose.*

GRACIE FIELDS
With Bob Burns, Lou Bring Orch, Bill Goodwin
Writers: Bob Mosher, Al Johansen, Alan Smith, Betty Wright
Directors: Bob Brewster, Earl Ebi
30 Mins., Sun.; 8-8:30 p.m.
STANDARD BRANDS
WEAF-NBC, N. Y.
(*Thompson*)

Gracie Fields, who recently stepped out of her 15-minute Pall Mall cross-the-board show on the Mutual net, has checked in on the 30-minute Chase & Sanborn, Sunday night, NBC program as summer replacement for Edgar Bergen-Charlie McCarthy, bringing with her the same robust laughter, punctuated by the earthy sentimentality that should still make the 8-8:30 slot a valuable time segment for C. & S. As the Gracie Fields' air shows go, this one shapes up as a natural and in the Sunday night slot that for years has been right up with the leaders on audience-pulling strength, the English comedienne now has the opportunity to entrench herself solidly as one of the top radio stars by capturing new audiences.

On the basis of her initial program (12) on which Bob Burns appeared as the first of a series of weekly guestars, Miss Fields shouldn't have any difficulty keeping the dial twisters satisfied. Whether it's her straight delivery of "I Love You," which was given a sock rendition, her English pub stylization of "It's Love, Love, Love" her more sober moments with the singing of "The Lord's Prayer" in fervent hope for the success of the Allied Invasion forces, or her boff characterization of an English widow who wants no truck with a billeted Yank from Brooklyn, it's Gracie Fields in her own distinct groove.

Spotting of Burns on the initial stanza provided an interesting contrast of homespun American variety of humor with its British counterpart that's essentially Miss Fields stock in trade. Lou Bring's orch provides fitting accompaniment for the musical interludes.

Commercials handled by Bill Goodwin are cued to the summertime switchover for the C. & S. product in its iced form, and fighting that hot spell inertia with the sponsor's Stams vitamins. *Rose.*

From the Production Centres

IN NEW YORK CITY . . .

Ed Sanford has resigned his post as director for WEAF-NBC to head the radio dept. at Schacter, Fain & Leut....John A. Mullen, who took a leave of absence as Benton & Bowles veepee to join the OWI as head of the editorial and production division and more recently as deputy head of the New York office, will join Doherty, Clifford & Shenfield as director of the commercial writing dept....WMCA received the first Newspaper Guild Page One award (10) given to a radio station for its "alert and constructive public service"...."Truth or Consequences," P&G-NBC airer, has exceeded the five million-dollar Series E bond quota set for it by the Treasury Dept. in the first two broadcasts in its skedded tour of 10 shows. Show has already sold $8,204,605 in E bonds....Veepee Ed Kobak of the Blue in Buffalo yesterday (Tuesday) to give the Bison City ad club the lowdown on "Behind the Scenes In Broadcasting"....John Charles Thomas set with Westinghouse (NBC) for another 13 weeks starting July 9. He'll break it up with vacation last two weeks in July and first two in Aug.

Jay Sommers, "Basin St." scripter, has a musicomedy going the rounds of producers. Show is a takeoff on N. Y. politics....Benay Venuta, the Modernaires, and Jimmy Wallington round out the lineup of the session starring Harry Savoy, which replaces the Camel-NBC Abbott & Costello airer tomorrow night (15)....Peter Van Steeden's orch provides the music for the stanza....Guest stars on Dick Gilbert's WHN platter-chatter sessions this week include songwriter Mort Browne and editor Harold Hersey (of Band Leaders), today (14); Al Trace and Marva (Mrs. Joe) Louis, tomorrow; Charlie Spivak and Joan Edwards, Friday; Cab Calloway and Lawrence Welk, Saturday.

Lloyd Schaefer replaces Paul Whiteman on the Connee Boswell sustainer on WJZ, N. Y., Wednesday nights due to Whiteman's taking over the War Bond Caravan, on tour. Schaefer will direct a 22-piece combo.

Earl McGill, CBS staffer, left Friday (9) for a two-week vacation, with Marx Loeb and Robert Shayon pinch hitting....James Hoffman named night news editor of WQXR's newsroom...."Mrs. Miniver" chapter on CBS Friday (9) was a last minute script switch by Margaret Lawerth to tiein with invasion, with original script scrapped....Herbert Futran in from Chi for some reconnoitering and vacash.

Pete Lyon, vice-president of the Radio Writers Guild, to the Coast for 10 days for the Treasury Dept. in connection with the Fifth War Loan drive....Sylvia Berger to Birmingham and Vincent McConnor to Boston on week-end assignments for CBS program writing division in connection with the net's big war bond broadcast June 20, which will be directed by Robert Shayon.

IN HOLLYWOOD . . .

Walter "Chum" Bunker will pass the summer in New York producing the Allan Young dogday sub for Eddie Cantor. It's still indef whether he continues with Jack Benny as producer or takes another assignment from Young & Rubicam....Paul Warwick around for the last days of Groucho Marx and takeoff of the Kenny Baker summer replacer....Jim Andrews in town to cut a record of a new kind of quizz show. Blindfolded audience participators must guess whether a celebrity is being impersonated or on stage in person. Woodbury-Jergens has first refusal....Mildred Fenton, talent buyer for Ted Bates, rounding up guest talent for Hollywood pitch of "Palmolive Party" for six or eight weeks....Dick Mack, producer of the Groucho Marx show, cut a record of a new comedy show headed by Vera Vague. It's called "Bless Your Heart" and pitch will be made by Warwick & Legler....Harry Flannery, CBS war analyst, missed the invasion date by one day and won the pool at KNX....Spike Jones has asked for his release from the Bob Burns program so he can head up his own show....Shirley Temple makes one of her rare guest appearances with a song on Johnny Mercer's Music Shop June 15....Denny Shane trekked to Frisco to talk over a radio deal. She's the town's newest film tattler and doing quite well with three sponsored programs....Lt. Col. Hal Rorke, erstwhile CBS drumbeater, aired back to his Washington base after completing a special mission here for Army Air Forces....Paul Franklin withdrew from the writing and direction of "Red Ryder" to prepare some Amos 'n' Andy scripts through the summer months. He turned out 362 "Ryder" shows in two and a half years....

(Continued on page 30)

"WOMEN IN WHITE"
With Sarajane Wells, Ken Griffin, Muriel Brenner, Hugh Studebaker
Writer: Irna Phillips
Director: Joe Ainley
Dramatic Serial
15 Mins., Mon. to Fri., 2:30-2:45 p.m.
GENERAL MILLS
NBC, New York
(*Knox, Reeves*)

This stanza returned to the airwaves June 5 after practically a two-year hiatus. It's the saga of courageous young women who, despite hardship and sacrifice, carry the torch of Florence Nightingale and dedicate their lives to nursing the sick and wounded.

Initialer depicted the entrance of Eileen Holmes into the nursing fraternity as substitute for pal who died in service. She wants to carry on in the noble profession where her departed friend had left off. All pointed up with much drama and pathos. At fadeout you hear the novice nurses taking the Nightingale oath, which, backed by appropriate organ music, makes for a punchy clincher.

Scripting, direction and acting is on par with other standard daytimers. *Edba.*

"JOHNNY MERCER'S MUSIC SHOP"
With Jo Stafford, Pied Pipers, Paul Weston's Orch, Wendell Niles
Director: E. H. Ellis
Writer: Bob Mosher
15 Mins.; Mon.-Fri., 7 p.m.
CHESTERFIELD
WEAF-NBC, N. Y.
(*Newell-Emmett*)

What promises to be one of the most interesting experiments in the past several years along programming lines got away from the barrier Monday (12) from Hollywood when Johnny Mercer stepped into the early evening NBC slot held down for the last five years by Fred Waring with excellent results both for him and the sponsor. New offering, judging from teeoff, is slanted towards a younger audience and this, according to many astute observers, will make it tougher for Mercer to approach

(Continued on page 30)

Television Review

"THE PEANUT IS A SERIOUS GUY"
With Maria Gambarelli, Tom Jewett, Garland Wilson and Carroll Boyd
Writer-Director: Gene Kuehne
Cameras: Bill Wallace, Al Vizzy
15 Mins.; Tues. (6), 8:15 p.m.
NATIONAL PEANUT COUNCIL
WABD-DuMont, N. Y.
(*Thompson*)

Using "Mr. Peanut," a puppet created by Tom Jewett, and Maria Gambarelli, the J. Walter Thompson tele department worked out a pleasing and different approach to current video programming problems. Major factor in putting the show across was a fetching tune, and lyrics to match, from the pen of Carley Mills, tabbed "I'm a Serious Guy." It's a fact that people left the DuMont studios humming the refrain.

Camera work was effective, if not outstanding, and Gamby looked very fetching on the screen in an abbreviated ballet costume [illegible] like an hour-long [illegible] do. "Mr. Peanut," however, was just a double-jointed peanut shell on strings. His character, if any, didn't come through the video waves.

Show, strictly institutional, plugged nutritive value of the peanut and had the puppet arguing with Gamby to take himself out of the ball-game-and-circus class. She finally was won over after tasting a peanut milk shake and gorgeous looking cake (recipes for both were read and displayed on the videocast). Gamby evinced her approval by a nice bit of tiptoeing in the limited space provided by DuMont's penthouse studio.

Music was in the capable four hands of Garland Wilson and Carroll Boyd, sepian two-piano team, who got camera attention for open and close shots. Incidentally, television cameras are very kind to colored performers who look natural and lifelike on the screen.

Commercials, as such, were not a factor as the entire 15-minutes was dedicated to the task of selling the peanut. There have been many worse video shows than this one. *Donn.*

CBS Still Revamping Summertime Sked; Many Sustainers Switching

CBS, still in the throes of rearranging its summer schedule, has shifted its sustaining shows to fill the holes left by vacationing airers. Hiatus from June 21-Aug. 9 for the Frank Sinatra show cues the moving down of the Jack Carson program, regularly heard on Wednesday night, 9:30-10 p. m. into the 9-9:30 slot occupied by The Voice. Previous Carson spot will be filled by session starring Mildred Bailey with guest name and instrumentalists. Occupation by the Bob Hawk-Camel stanza, "Thanks to the Yanks" of the Monday night, 7:30-8 p. m. spot held down by the same sponsor's "Blondie" airer, which Camel is dropping, is responsible for the relocating of the "Mrs. Miniver" sustainer, which will take over the Saturday night, 7:30-8 p. m. "Yanks" niche. "Miniver" moves out of the Friday 11:30-12 p. m. slot, which will be filled by a remote dance band pickup.

Other moves in the rearrangement call for a sustainer, headed by Eddie Garr and including Joan Brooks, Brad Reynolds, Bobby Tucker chorus, Paul Baron orch and guestar, to fill the Sunday night 7:30-8 p. m. segment from June 18-Sept. 10, when Kate Smith returns to take over this new spot. The 7:30-8 p. m. Sunday time was open because of the shift of "We the People at War" to the 10:30-11 p. m. slot occupied by "The Adventures of the Thin Man." Latter shifts to NBC Friday nights, 8:30-9 p. m. Burns & Allen hiatus from June 20-Aug. 8 leaves the Tuesday 9-9:30 p. m. spot to be filled by another sustainer, "The Jack Pepper Show," with Pepper, Jeri Sullavan, Murphy Sisters and Mitchell Ayres orch. "Casey, Press Photographer," goes into the Saturday 5-5:30 p. m. niche from July 8-Sept. 9 to fill the spot left by shifting of Anchor Hocking Glass' "Corliss Archer" into the Thursday night, 9:30-10 p. m. slot vacated by Dinah Shore. "Corliss" was originally skedded to go into the Sunday night, 7-7:30 p. m. niche, but spotting of the Kate Smith show was responsible for change. For the summer, the 7-7:30 p. m. Sunday spot will be held down by "Invasion News," which bowed in Sunday (11), and will continue as long as the invasion situation warrants it.

"On the Beam," an Army show out of WBIG, Greensboro, N. C., CBS affiliate, will fill the Saturday night 7-7:30 p. m. slot on July 8, opened because of the shift of "Mayor of the Town," which moves into the first half of the 9-10 p. m. Monday night spot, vacated for the summer by the "Lux Radio Theatre" hiatus.

UAW, in Protest Action Vs. License Grant to WHKC, Asks FCC for Rehearing

Columbus, June 13.

United Automobile Workers, CIO, has asked the FCC for a rehearing of its recent grant of a license renewal to WHKC, charging that the station had censored a portion of a speech made by UAW v.p. Richard T. Frankensteen. The union had petitioned for intervention in the case last September, which the FCC had denied. Union apparently wants to make a test case of the situation on the right of broadcasters to censor non-libelous material because of political implications, it was said.

R. J. Thomas, president of UAW, and Frankensteen, discussing the petition, declared that "though the UAW-CIO bought time over WHKC and paid the full rates charged others, we were forbidden to seek new members over the air. We were forbidden to discuss any controversial issue, race, religion, or politics.

"We ask that WHKC be denied a license, and to that end we seek a full and fair hearing, at which we will show the extent to which this station, like others pursuing identical policies, fails to meet the 'public interest' standard which Congress established as the cornerstone of a free radio under the Communications Act of 1934."

Larry Stevens Quits BBC to Bally on Own

Larry Stevens, publicity director for the British Broadcasting Corp. in New York for the past year-and-a-half, has tendered his resignation, effective July 5, and is opening offices at 30 Rockefeller Plaza as a public relations counsel.

Stevens plans to concentrate on radio accounts.

Schenley Airers Line Up For Coast Locales

Hollywood, June 13.

Big shift occurs for three programs next season, when Schenley moves a trio of airers to coast. Morton Gould (Cresta Blanca) and Raymond Massey (Penicillin) have picture commitments, while Xavier Cugat (Dubonnet) opens his own night spot, formerly Ciro's.

Sander Heyman, ad and promotion mogul for the Schenley wine interests, has switched his office here from N. Y., and S. D. Gregory, radio mgr. for the vino vendor, is here now completing arrangements for the transfer.

'Wilderness Road,' Back On CBS, Will Be Carbon Copy of Former Series

When "Wilderness Road," 15-minute show recounting adventures of Daniel Boone, returns to the airlanes June 19 via CBS in the 5:45-6 p.m. slot, it'll mark one of the few instances of across-the-board program being revived, wherein the original scripts are retained intact. "Wilderness" was heard on the network in 1936-'37 and, in addition to winning the Women's National Radio Committee prize as an outstanding show, was generally praised as a high type program. Revival reportedly stems from requests that it go on the air again.

Series replaces the Wrigley sponsored "American Women," which the gum outfit is dropping. Richard Sanville will direct the "Wilderness" series.

NAB Seeks to Revive White-Wheeler Bill, Denies Industry Wants Status Quo

Washington, June 13.

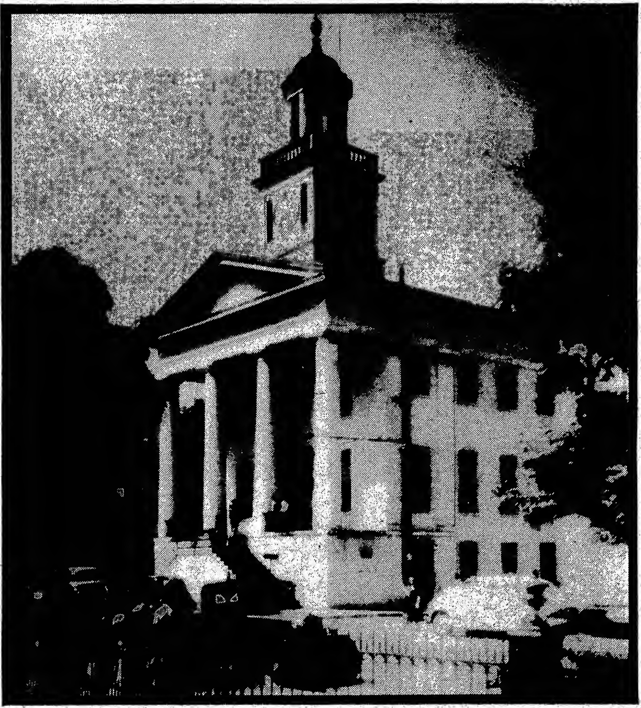
More than a week after Senator Burton K. Wheeler (D., Mont.) first announced that the White-Wheeler bill was a dead pickerel and blamed it on the big broadcasting interests, NAB put out a statement last Thursday (8) calling for further consideration of the measure and adding to the pressure to get it revived.

"We are amazed," said NAB, "that the industry should be accused of not desiring any legislation in the light of the facts. The NAB testified at the hearing in support of the legislation. Certainly the industry has made every effort to secure committee consideration of remedial legislation. To expect 100% support of any piece of legislation dealing with radio from every competing broadcast station would be tantamount to expectation that complete unanimity could be secured from all members of a legislative body on a controversial measure.

"The fact is that the industry does not oppose legislative consideration—it is seeking it. It is our sincere hope that Chairman Wheeler will renew his call for a committee meeting and that the committee will consider and adopt a bill and report it to the Senate and that the Senate will pass a bill."

In the face of the facts, however, it appears here that NAB carefully ducked the complaint of Wheeler. The statement was issued after Wheeler second blast, last week, in which the Senator said:

"I tried to work out a compromise bill which would curb some of the powers of the FCC but at the same time not free the industry from all regulations. The radio industry wanted no regulation."



MAYSVILLE, KENTUCKY... *Stalwart Symbol*

Here live the memories of vanished days
Beside the works of man's inventive mind.
Beyond the streets of Maysville lie rich farms,
And in the town are buildings proud with age
As some are bright with youth. The Court House
stands—
Symbol of justice—here the Library,
And Wilson Hospital, where mercy dwells.
Wheels turn in factories, and things men need
To carry on the battle for the right
Flow out, a mighty stream, on shining tracks
To either coast, and then across the seas.

This is what ancient Maysville means to us:
A strongly-knit community of lives
Devoted to the building of great wealth
Of mind and body; of the heart and soul.
What do we mean to Maysville? This, we hope;
A channel for the music of the world,
And for swift news of those beloved ones
Whose names burn brightly in a whispered prayer
As on an Honor Roll. We have a bond
Between us, woven with the silken threads
Of memory, of progress, and of time.

Norine Freeman

WLW

The Nation's Most Merchandise-able Station

DIVISION OF THE CROSLEY CORPORATION

H HOUR AT NBC

All commercial programs canceled for 24 hours of radio's greatest reporting

TASK FORCES OF NEWS

Here's how some of NBC's newsmen moved about the face of Europe to strategic positions prior to D Day and took their posts for the biggest news story in history. For 24 hours without interruption, NBC broadcast news flashes, bulletins, analytical comment, expert opinion and special programs, canceling all sponsored shows to devote its complete services to the American public's interest.

AS D DAY DAWNED The desk man monitors the short-wave radio from Allied headquarters and Adolph Schneider, manager of operations of the NBC news and special events department, makes hurried notes. William F. Brooks, chief of the department (with cigarette holder), looks on. In the center (in dark suit) is Niles Trammell, President of the National Broadcasting Company.

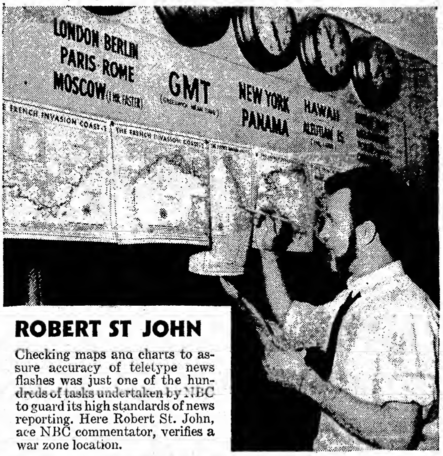
H. V. KALTENBORN Expert NBC newscaster, preparing one of his penetrating analyses of flashes and bulletins which he broadcast intermittently throughout the day and night.

EYE-WITNESS ACCOUNT

Within a few hours of the first flash, NBC was on the air with eye-witness stories. Here, foreign news monitor Croswell Bowen plays a recording of such a report in the early morning.

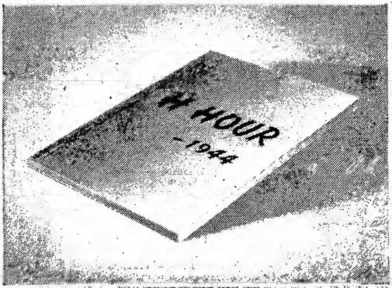
FEEDING THE MIKE

William F. Brooks (standing), manager of NBC news and special events department, and copy desk editor Robert Brown hustling a portion of the hundreds of thousands of words toward the NBC mike. Brooks' long and careful planning was evidenced by the smooth performance throughout the day.



ROBERT ST JOHN

Checking maps and charts to assure accuracy of teletype news flashes was just one of the hundreds of tasks undertaken by NBC to guard its high standards of news reporting. Here Robert St. John, ace NBC commentator, verifies a war zone location.



FILLS A BOOK! Even the tightly condensed version of the rapid developments in NBC coverage of the invasion story, already in book form, required 36 full pages! Titled "H HOUR, 1944," the book is an amazing thumbnail record of NBC's successful accomplishment of one of the most stupendous jobs ever faced.

STILL AT IT! Six hours of continuous NBC broadcasting at this point and the strain is beginning to show in their faces. But on it went. By this time, hundreds of congratulating telegrams from affiliated NBC stations were arriving in New York.

AMERICA'S NO. 1 NETWORK FOR NEWS

Once more NBC justified the public's confidence in its leadership as *"The Network Most People Listen to Most."* Once more NBC pledges to do all in its power to continue to deserve its popularity.

NBC

Inside Stuff—Radio

Tommy Dorsey, in St. Louis for a one-nighter, was skedded to appear on the Rush Hughes, KWK disc jockey stanza, last week for an interview. Dorsey's train was late and Hughes was already on the air when he arrived. Dorsey checked into the Hotel Chase where the KWK studios are located. When Hughes called the bandleader's apartment between discs, he was told that Dorsey was too busy to appear. Hughes called the hotel restaurant, verified that Dorsey was dining there and had the manager turn the radio loudspeaker on full blast.

Hughes then did an "Open Microphone to Tommy Dorsey," reminding him via the air of his appointment, how many people he was disappointing and all he had to do was to take the elevator up nine floors. Dorsey interrupted his meal and made a beeline for the studios where he completed the interview and apologized to Hughes and the people of St. Louis for the oversight.

In whipping up the script for the broadcast of the Newspaper Guild's "Page One" ball Saturday night (10) from the Commodore hotel, N. Y., somebody either forgot, or remembered, the longstanding feud between Walter Winchell and Ed Sullivan, who haven't spoken to each other for years.

Both keyholers received awards from the Guild and, in addition, Sullivan acted as emcee. When the broadcast switched to Hollywood for the Winchell presentation, Sullivan was scripted to voice the cueline, "Go ahead, Walter."

Considered opinion of most Broadway Hatfield-McCoy experts is that 3,000 miles away wouldn't count but, even so, the script was altered and Ed still hasn't talked to Walter.

It wasn't only radio that covered itself with glory on the Coast in posting the populace on every invasion move. Television Productions transmitter on the Paramount lot, W6XYZ, went on the air with maps, pictorial and dispatches on second night of the invasion and televised for four solid hours without a break. Klaus Landsberg, video boss, is now putting out the station's signal every hour on the hour to flash bulletins against the background of a map so that set owners can follow progress of the allied advances.

Followup Comment

"This Precious Freedom," first of the series of airers waxed by Arch Oboler for the Fifth War Loan drive received its initial hearing on Monday (12) over many of nation's indie stations. With a cast headed by Jay Jostyn and directed by Jerry Morvay, the program presented the forceful dramatic picture of what a country overrun by fascists must undergo.

Action concerned itself with a man who returns from a vacation to find his town taken over by fascists, and vividly portrayed the abrogation of his rights. Session was an eloquent argument for freedom, thus for purchase of bonds.

Not since he first hit the airlanes last year as a guest on the Jack Benny program has Joe Besser, with his swishy albeit inoffensive routine, clicked the way he did on the Eddie Cantor program last week (7). Besser again demonstrated he's got something distinct and unique for radio and the wonder is, with the current shortage of laugh talent around, that he hasn't been grabbed up. Cantor stanza was otherwise climaxed by the $5,000 "GI Joe" award to Charles William Peers, Jr., of Louisville, private on overseas duty in European theatre, presentation being handled with maximum of good taste.

Radio Reviews

Continued from page 26

the heights attained by Waring in the Hooper-Crossley league. However, from a straight sales viewpoint, he might make the grade if his jive followers see fit to express their loyalty by following the advice handed out in the straightforward plugs by Wendell Niles.

Opening show displayed nothing new in the way of program technique, in fact, vintage of gags anent Mercer's opening of his song shop and Niles' efforts to give him a real press agent's buildup, were farther along in years than most of the listeners "Song Shop" hopes to capture. Stanza had a clicko Jo Stafford version of "Long Ago," a characteristic Mercer rendition of "San Fernando," and the Pied Pipers doing the catchy "Trolley Song." Latter first rate as were jump contribs all the way through by Paul Weston's combo. Mercer, on at signoff, plugged sponsor's ciggies and announced guester Andy Russell for next show. Shirley Temple also skedded for guest shot this week (15). Dreamy closing themer by Pipers sounded okay.

Jive idea has possibilities but, in days to come, many listeners might gladly settle for a hymn a la Waring's impressive NBC followup to President Roosevelt's D-Day prayer last week (6). This package most certainly is not grooved in that direction.

Donn.

From the Production Centres

Continued from page 26

Tom McAvity directed the audition of James Saphier's packaged "Saint" for William Weintraub agency. Carlton Young, the original "Ellery Queen," was plattered in the title role....George Dunning, chief arranger for Kay Kyser, joined Columbia Pictures music staff as director and arranger ....Dinah Shore's program last week underwent a fast rewrite when Young & Rubicam in New York ordered all comedy out due to the grim mood of the country in the early days of invasion....Frank Sinatra is the first to originate a network show at Birmingham military hospital a few miles from Hollywood....Bob Haymes, brother of Dick and a radio-active, casts his lot with the Army Air Forces this week. Another departer for the wars is Harry Kerr, one of the Lux writers, who was commissioned a lieutenant, j.g.

IN CHICAGO . . .

Doug Coulter, CBS program v.p., in town after a week's trip to Hollywood....Frances Frater has been named assistant to Judith Waller, director of public service of the NBC Central Division, during the period of the third annual NBC Northwestern University summer radio institute.... Ray Limberg, formerly in the Chicago offices of NBC now on leave with the U. S. army stationed at Atlanta, has been promoted to captain.... Visitors of NBC Chicago studios last week were Frank Forbes, promotion manager of NBC Hollywood, and Helen Murray, promotion manager of NBC, San Francisco. Both were enroute to New York for network promotion conferences....Howard Ketting, of Ruthrauff & Ryan, and Lou Harrington are staging a series of nightly conferences on war-time morale in the radio biz.

Campbell Arnoux, general manager, and John New, commercial manager, both of Station WTAR, Norfolk, in town last week....WNAX, Yankton, South Dakota, sent out over 40,000 invasion maps to listeners in one week....Johnny Neblett, Chicago producer, in French Lick for a two-week vacation. Neblett's annual vacation takes quite a bit of arranging in order to get replacements for the 22 shows he does each week.... Lorraine Hall signed to a new show at WCFL. Format will be a female John J. Anthony.

Chuck Burke, of WJR, Detroit, in town last week....Gloria Ignatius, who resigned from WBBM last week, reports to Hunter College for boot training in the WAVES, June 15....Nikki Kaye, radio writer, is the author of "Writing for Radio," appearing in the June and July issues of Writer's Digest....Joe Engelhardt, who leaves the musical staff of WBBM shortly, is currently dickering with an ad agency on two five-minute shows.

why WOR can tell you things nobody else can

QUIETLY IN AUGUST 1941 WOR rang the curtain up on a new and revolutionary kind of local audience report, "A Continuing Study of Radio Listening in Greater-New York."

It was — and is — the most scientifically accurate, complete and informative study ever launched by any station anywhere.

Why?

Because — planned and developed by WOR, it is conducted by unbiased, authoritative Crossley, Inc., nationally known samplers of public opinion from coast to coast.

Because — its personal interviewers talk to *all kinds* of people in *all kinds* of homes, not just telephone owners. Thus, WOR knows how your program, and all other programs, rank in the minds of a good cross-section of about 6,000,000 people who are *not* talked to by telephone interviewers.

Because — its interviewers personally talk to listeners in Greater-New York no later than 2 hours after they've heard your broadcast. They speak to listeners while the impression you've made is fresh; before they've had a chance to forget, or substitute a new impression for the one you and your program made.

The three points mentioned above give you only a sample of the scope and depth of WOR's "A Continuing Study of Radio Listening in Greater-New York." For this study uncovers the ages of listeners, too. Also their sex, and many other important elements that take the guesswork out of timebuying; bring you a greater per-penny profit on every penny you invest.

that power-full station at 1440 Broadway, N. Y.

WOR

WKY HAS THE PRODUCTION!

WKY has the tools, talent and know-how!

WKY Has Everything!

WKY's production technique is network calibre through and through. In fact, WKY is the only independent station ever entrusted by NBC to feed a dramatic series to the network without production supervision. Musical and variety shows, too, by the score have been fed to NBC's coast-to-coast network. WKY has everything it takes to build and produce good radio shows. It has more local shows on the air today than any station in the Southwest.

WKY
OKLAHOMA CITY
NBC AFFILIATE
Representative: The Katz Agency

Laughter—to give you strength

LAUGHTER for enjoyment: For merriment and just plain fun? Certainly. But with the shadows of war ever present over the world—over your land—in your street and in your home—laughter can bring you much more.

It brings to your life release from tension—a respite from wondering and worrying—refreshment and courage and strength to tackle tomorrow's job with new zest and vigor—new hope and courage. Laughter—to give you strength.

Laughter—from the jesters of a nation—over your radio, with its funny men and women, its witty, well-turned phrases . . . its puns . . . its comical songs and situations.

Laughter is a pretty important part of life.

Laughter is a pretty important part of radio.

It's a pretty important part of the Blue Network.

There's wit in plenty, too, on many Blue programs—though wit is but one of the ingredients of this round-up of the great of the entertainment world.

You are the one that makes these and all the rest of radio's comedy possible. You in your home . . . you in your job . . . you on your ship . . . you in barracks, and tents and on the battlefields of the world.

You—and your chuckles and laughs that can't be ordered or ordained or dictated—no, and sometimes not even predicted.

Your tired nerves need the balm of humor. When your spirits need the lift of sly wit . . . when you want to laugh freely, wholeheartedly, joyously—listen to your radio.

THIS IS THE *Blue* NETWORK

AMERICAN BROADCASTING SYSTEM, INC.

4

In Ads No. 4 and 5 of The BLUE'S National Campaign, we continue the fundamental theme—ALL broadcasting's service to the people. But we also highlight two of The BLUE'S own contributions—"Laughter" which is sorely needed these days, and The BLUE'S daytime programming philosophy.

Who are you in the *Daytime?*

ARE your emotions influenced by the hands of the clock—or by the ticking of your heart?

The Blue Network and its affiliated stations are inclined to believe that *your* hopes and desires—your tastes and your preferences *don't* change with the passing hours.

That if you enjoy a good, hearty laugh of an evening, you also enjoy mirth and wit while you're washing the dishes. That if there's a small baby in the house, you, like he, are swayed more by its needs, day and night, than by the hour or minute. That if you go through the *evening* listening for news of some specific theater of war—that's where your thoughts may be while you're waiting for the kids to come home from school.

These are more than beliefs on our part. They are convictions—convictions so firm and deep-rooted that we have built the entire structure of *our* daytime radio programs upon them. Furthermore, we bring you a whole wealth of such programs, not once or twice a week but every day!

For in this important phase of our operations, as in all others, the Blue, and its affiliated stations know that their function in life is to furnish a bridge between the world and you—to express the world to you and you to the world . . .

In fact . . . this *is* the Blue Network!

THIS IS THE *Blue* NETWORK

AMERICAN BROADCASTING SYSTEM, INC.

5

Both advertisements are being run by The BLUE in national publications and in newspapers in BLUE-owned station cities; and by BLUE affiliates in their city newspapers. In addition, the ads form the basis for dramatized recorded spots which all BLUE stations are broadcasting so as to expand the audiences for these messages.

High Cost of Perfecting English Tele Another Cue to Comm'l BBC

London, June 6.

A new factor — spotlighted by "Variety" six months ago—undoubtedly has had not a little to do with recommendations which the Lord Hankey committee will make in the near future. This is the post-war development of television as planned by the BBC. War research has brought television within reach of the great mass of the British public and BBC engineers have perfected the technical arrangements for a national service along lines dwarfing the relatively restricted range of the Alexandra Palace transmissions, a service which BBC officials have described as "an appallingly costly experiment."

Obviously, if the BBC has only just managed to make both ends meet during the past five years—during which television has been off the air—the immense cost of creating and operating a nation-wide television service after the war cannot be met out of the present Government subsidy. Doubling the existing annual license fee of $2.50 would bring in a mere $30,000,000—even if John Citizen consented to stand the gaff. And there is abundant evidence of his disinclination to do anything of the sort.

NBC Speeds Up Tele Service From Chi

Late change in NBC's plans for television coverage of the Republican convention in Chi this month will have films of the opening session Monday noon (26) flown to N. Y., immediately for showing over WNBT that night. Originally, scenes of each day's happenings were to be telecast 24 hours later. New arrangement with Pathe News (RKO) will have Monday's daytime happenings reaching N. Y. in time for telecasting the same night.

NBC is relaying convention broadcasts for rebroadcast by GE's television station in Schenectady and in Philly by the Philco outlet.

Ben Kaufman Named M.E. Of Kugel Television Mag

Television, new quarterly mag which debuted last month, got a managing editor Monday (12) in the person of Ben Kaufman, who resigned from the staff of Radio Daily to accept the newly instituted post. Kaufman had been handling tele, radio and music on the daily and was a television news contributor to Film Daily.

Dick Hubbell remains as editor of the Frederic Kugel video quarterly, with Tom Kennedy and J. Raymond Hutchinson continuing as associate editors.

AL LEVY JOINS CBS ON COAST

Al Levy, manager of Frank Sinatra's radio affairs, joined CBS' Hollywood staff Monday (12) as a part of the newly formed Coast program department. Larry Berns, currently in N. Y. as a producer, will move west soon to join Levy in the development of new programs and ideas.

Levy was formerly with the James Saphier agency.

M-G-M's '2 Sisters and a Sailor' completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

Kobak Kids Austrian On Future of Tele In Exhibs Vs. Home Set Bout

Ed Kobak, Blue v.p., took good-natured issue with Ralph Austrian, v.p. of the newly formed RKO tele production outfit, last Thursday (8) at the weekly meeting of the Radio Executives Club television seminar in N. Y. Latter contended that theatre owners, or combinations of same, would be in a better position to outbid broadcasters for rights to special events attractions via tele and cited the 11,000,000 film theatre seats in comparison with the small customer capacity at football stadia, race tracks, etc.

Inference, of course, was that exhibs could tie up tele rights to sports attractions and cash in by charging admissions to see the video versions. But Kobak, estimating there were 130,000,000 dining room chairs in the nation, quipped, "If the exhibitors should attempt to sign up the Kentucky Derby exclusively, so that anyone who wished to see it would have to go to a motion picture house, whereas previously everyone could hear it over a radio, don't you think that someone would write to his congressman?"

Austrian has appointed Charles B. Smith as Coast rep for RKO Television. Live talent experimental shows are slated to start over the Don Lee Television station, Hollywood, June 26.

BLUE THINKING OVER SWANK HOSTELRY ½-HR.

Half-hour once-weekly program featuring talent current at the niteries in four of N. Y.'s top-flight hotels, Pierre, Waldorf-Astoria, St. Regis and Plaza, is being mulled at the Blue.

Show, titled, "Table for Two," would be inaugurated on a sustaining basis, with Bob Dana, dine and dance columnist of the N. Y. Herald-Tribune and Maggi McNellis, woman air commentator on WINS, N. Y., as visitors to the niteries, introing and interviewing various performers.

John Hade, WJZ exec, and Bud Barry, program manager at the Blue, are handling.

Walter Wicker Joins Compton Chi Office

Walter Wicker, freelance producer associated with Irna Phillips on "Today's Children," has joined Compton agency's Chicago office as a member of the radio department and will do supervisory work on the Crisco "Radio Newspaper," CBS show with Bernardine Flynn.

He was previously doing radio station work in St. Petersburg, Fla. Ireene Wicker is his ex-wife.

Newsmen's Ball Game Chases Yanks Outta N.Y.

NBC's press department, if rumor has it correctly, had adopted a new tactic in trying to attain the good graces of the tradepaper radio editors. The press boys have invited the newsmen to play what will be presumed to be baseball in a contest scheduled for Yankee Stadium, New York, early in July. The world champion Yanks are out of town at that time.

You know who'll win, of course. The better team, naturally. (And there had better not be a double-cross.)

PACKARD AND WIFE AIRSHOW PROSPECTS

Reynolds and Eleanor Packard, United Press man-and-wife reporting team who last week reopened the Rome UP bureau, may be featured in a 15-minute across-the-board commentary series on CBS, if State and War Departments approve.

Several sponsors reportedly interested in bankrolling the stint. July 1 has been set as tentative tee-off date.

Carlton Fredericks Nabs Nice Miles Labs Contract After Year on Blue Web

Chicago, June 13.

Carlton Fredericks, vitamin expert, who has been appearing as a sustaining feature on the Blue Network for a year, has been signed by the Miles Laboratories, to exploit One-a-day vitamin tablets. As soon as time can be set Fredericks will broadcast over a 15-station test hookup. Deal with Miles, which was set by Jimmy Parks through the Wade Advertising Agency here, is a three-way gimmick. Besides his radio broadcast Fredericks will edit and prepare vitamin literature for Miles and act in a public relations capacity for the drug concern.

Odd slant on deal is that the Blue network never saw any commercial possibilities in Fredericks but looked upon his program as a public service feature. However, group of vitamin manufacturers who had been hit by a slump in their line, heard of Fredericks' popularity, attested by the fact that he sold 2,000 copies of his book, "Lesson on Living" each week over the air at $1.20 a copy. Group planned to sponsor him as institutional advertising when Miles grabbed him.

WFIL, PHILLY, ADDS TO CLIENT SERVICE

Philadelphia, June 13.

WFIL last week announced organization of a merchandising department to service advertisers using station facilities.

New department, under direction of Ted Oberfelder, promotion director, will handle personal contacts with dealers, conduct surveys, paying particular attention to femmes clubs for displays of sponsor's products and speeches by station experts.

Mildred Parasette has been added to merchandising staff.

NBC Coast Stations Get Benny Repeat

Hollywood, June 13.

Jack Benny's transcribed delayed broadcast of his Pall Mall series in the fall will air on the same NBC stations that carry the 4 p.m. live show. Spot buy of time on the seven individual stations was made by Ruthrauff & Ryan agency and program will be taken off the line in the afternoon for rebroadcast at 9:30 p.m. Don Lee chain carried the Benny repeat last season and previously NBC's Blue took the platterod playback. NBC's policy against pancakes on the net necessitated the individual station deals.

Stations taking the double Benny broadcast are KFI, Los Angeles; KFSD, San Diego; KPO, Frisco; KGW, Portland; KOMO, Seattle; KHQ, Spokane, and KMED, Medford, Ore. Likely that the Tommy Dorsey stanza, niched in the Benny time for the summer, will get the repeat treatment to "warm up" the late Sunday spot. Although highly popular with Canadian dialers, Benny won't be heard in the Dominion on the cigaret series due to absence of distribution there. Understood some kind of arrangement is being worked out so that Benny will be piped across the border sans the ciggie commercials.

Philadelphia — Dorothea Hassler, former promotion manager of WKNE, Keene, N. H., has been named promotion and publicity director of WPEN here.

Overseas for USO Since Jan. '43—Now Touring British Isles

FRED LIGHTNER
Dir.: PHIL COSCIA

EDDY BROWN
Famous American Violinist
Returns to the Air Over
WLIB 1190 On Your Dial
Monday Night (19)—7:30 P.M.

The "Newest" Twist That Will Entertain America!

"THE FISH POND"

Look How It Works:

IN THE STUDIO AUDIENCE ARE TWO FISHERMEN—THEY ARE EQUIPPED WITH FISHING POLES, BUT AS BAIT THEY ARE USING MICROPHONES ON THE END OF THEIR LINES!

They will endeavor to catch singing fish, whistling fish, acting fish, talking fish—in fact, any kind of fish who wants a chance on the radio!

The studio audience will be the judges of the "catch"—if pleased, they will shout: "PULL HIM IN!" If not pleased, they will shout: "THROW HIM BACK!"

10 to 50 cents a pound is paid for all fish "PULLED IN!" Only ONE CENT a pound is paid for fish "THROWN BACK!"

HERE ARE LAUGHS! FUN! REAL HONEST-TO-GOODNESS ENTERTAINMENT!

HERE IS RADIO'S NEWEST "GIMMICK"! THE FRESHEST "WRINKLE" IN YEARS.

For full particulars write, wire or phone Programs Sales Division, Blue Network, RCA Bldg., N. Y. C.

LEE SEGALL

270 Park Avenue New York WI. 2-9000

- Creator: "The Fish Pond"
- Creator: "Dr. I.Q."
- Creator: "What's Your Name, Soldier?"
- Co-Owner: "Just A Minute, Please!"
- Writer For: The New Hildegarde Show "The Raleigh Room"

WQAM
THE VOICE OF TROPICAL AMERICA
CBS AFFILIATE
MIAMI
REPRESENTED BY JOHN BLAIR & CO.

FRED WARING

New York City,

June 9, 1944.

Liggett & Myers Tobacco Company

Newell-Emmett Company

Gentlemen:

The five happy years of our association represent a bright period in the history of the Pennsylvanians.

They have been stimulating years in which we have been made to feel . . . allowed to feel . . . that we were an integral part of the business of making and selling Chesterfield cigarettes. We have been proud of your sponsorship; deeply gratified by your expressed pride in our work.

From all the Pennsylvanians who have participated in "Pleasure Time," our sincere appreciation. Thanks a lot.

Sincerely,

Fred Waring.

Look For NAB Fireworks

Continued from page 23

termination of a fair and uniform labor policy," while Lewis Allen Weiss, v-p of Mutual-Don Lee network, calls for meeting squarely the problem of gaining legislation to insure free speech.

Stanton's Warning

A warning to the NAB to "head off in television what it has already allowed to happen in FM" is sounded by Frank Stanton, CBS v-p. Stanton singles out future industry leadership and unity as the most vital issue before the broadacters today. "The NAB," says Stanton, "faces the challenge of finding a man who can weld all the elements into a solid, coordinated organization and give it strong and intelligent direction in the trying post-war years ahead.

"We can thank Harold Ryan for his fine sense of public service in helping to carry the NAB through this critical interim period. Second only to the job of developing constructive industry leadership is the problem of a new radio law. Legislation is still as vital as the day after the Supreme Court decision. Radio deserves to know the "ground rules" from Congress. Furthermore, I believe the NAB should give immediate attention to FM, not stand by and watch a new organization draw half of its membership from the NAB ranks without at least an attempt to service its members on this new means of broadcasting. And looking to the future, the NAB should head off in television what it has already allowed to happen in FM. Vigaous leadership is needed now as never before in the NAB."

Topping the recommendations of John F. Patt, v.p. and general manager of WGAR, Cleveland, are television and FM development, with new legislation involving FCC, war coverage, relaxation of freeze order, the problem of the pancake turner and manpower listed in the above order.

Myers, the KOIN prexy, further sees the need "of a discussion of ways and means to make a radio station mean something to the community in which it operates, taking precedent over profit. . . It is urgent that stations individually assumo great responsibility for non-commercial educational and other community service by means of carefully planned programs which should take precedent over commercial commitments whenever necessary in the community interest."

Membership Rules

Walter J. Damm, of WTMJ, Milwaukee, urges NAB consideration of revising its membership rules and operating policies so that it will be acknowledged as the representative of all radio stations of the U. S. and not networks; also consider limiting membership to personnel actively engaged in member station operation. He would also limit NAB activities to overall industry problems.

In addition to his emphasis on the continued war effort, O'Fallon lists in the order of their importance: legislation, better understanding of affiliate problems by all the nets; labor; a thorough discussion of the relative merits of AM and FM; retail promotion plans development; facsimile and television; general post-war conditions; political elections.

Asserting that "last year's meeting was a farce" with too many secondary subjects on the agenda, Martin Campbell, managing director of WFAA, Dallas, advocates a session that should concern itself primarily with a reassessment of its activities in support of the war effort. "Some branches of the Government are getting a disproportionate share of radio promotion at the expense of others equally as vital," Campbell claims. "If it is held at all, the meeting should be severely restricted as to the program and to those whose presence is desired."

Improved relations with Government agencies is cited as topmost for agenda consideration by H. C. Wilder, prexy of WSYR, Syracuse, who also asks for a solution of music problems and intensified support of the war effort. Wilder further expressed confidence that stations will fully support the objectives of J. Harold Ryan, NAB president.

"Complete and effective coordination of all broadcasting interests under our new leadership" is cited by John Outler, manager of WBS, Atlanta, as the most important issue confronting the NAB. "Second," he adds, "is the urgency of new legislation to protect the future of the industry, and, third, the creation and maintenance within the NAB of information and service on both FM and television which will adequately meet the needs of American broadcasters."

"Worcester, Eng., calling Worcester, U. S. A." "London calling." These are established features received direct on WTAG's own short wave equipment. More evidence that WTAG's a big station.

WTAG
WORCESTER

Specializing In The Entertainment Field
Carl Oppenheimer
C.P.A.
Business and Tax Consultant
6331 HOLLYWOOD BLVD.
Hollywood 28, Calif.

THAT BIG MUSIC IDEA COMES A CROPPER

Hollywood, June 13.

Only the invasion date was more of a secret than the dumping by Westinghouse of its three-time weekly musical programs, "Top of the Evening." Not until the announcement on the air of its replacement by Ted Malone was anyone around the Blue network aware of the demise of what was hailed by producer Clare Olmstead as an innovation in musical programs. Despite its high budget it failed to work up even a toddle in the ratings.

Program was composed of male chorus of 16, three strings and two pianos and Sally Sweetland, vocalist.

Eileen Woods Going Into Philco Show For 3 Wks

Eileen Woods replaces Evelyn Knight after next Sunday (18) for three weeks on the Philco Summer Hour (Blue network), but Bob Johnston, male vocalist, has been renewed for the entire 13 weeks. Miss Knight is returning thereafter.

Meantime Paul Whiteman will be on a bond tour, necessitating asst. conductor Teddy Dale taking hold of things, rehearsals, etc., but Whiteman must get back every Sat.-Sun. for the next three weeks for his broadcasts.

'Double' Drops Fizdale To Handle Own Promosh

Cueing its move to the revised schedule, which will keep the air show on the road most of the time, "Double or Nothing," the Mutual Friday night program, is arranging to send out an "advance man" ahead of the show for promotional purposes.

As a result, "Double" is dropping the Tom Fizdale office as its publicity rep.

BARTON TO BIOW

Francis Barton, CBS director of personnel, has resigned to join the Biow agency as business manager of the radio department starting next Monday (19).

In realignment of toppers at Biow, following recent resignation of radio head Bernard Prockter and Richard L. Lewis, Milton Biow, president, will take the radio helm, and Cal Kuhl becomes production manager.

Barton, prior to joining CBS, was in the radio department of N. W. Ayer for 12 years.

Wants Better Yardstick

Asserting that the "present confusion of surveys is seriously undermining confidence in radio," L. B. Wilson, president of WCKY, Cincinnati, maintains that surveys should be the major topic of discussion at the forthcoming convention of the National Ass'n of Broadcasters.

It's contended by Wilson that a trustworthy method equal in character and acceptance to the newspaper audit bureau of circulation must be designed if radio is to meet post-war competition. It's Wilson's further belief that an adequate sample, proper supervision and public inspection are fundamental requirements.

The WCKY prexy's sentiments in regard to radio surveys were in response to "Variety's" query to broadcasters as to what they considered the most vital issues to be brought before the NAB when it convenes in Chicago.

GREG ZIEMER, WLW, TO OWI LONDON OFFICE

Cincinnati, June 13.

Gregor Ziemer, WLW foreign news commentator for the past three years who authored "Education for Death," one of the best book sellers that served as the basis and background for RKO's "Hitler's Children," is joining the OWI for a post in London to broadcast to the German people in their own language. He left here today and is to be stationed in London for the duration.

An American, Ziemer was an instructor in an American school in Germany for several years before the outbreak of World War II. He also was an American news correspondent in Berlin and other European capitals.

'This Changing World' Vice 'Open Door' on CBS

"This Changing World" will take over on July 3 the Standard Brands-CBS 10:30-11 a.m. spot left open by discontinuance of "The Open Door." "Door" was dropped because of differences between Ted Bates agency and John Gibbs, owner of the package, over scripts and casts.

"World" is scripted by Ted and Mathilda Ferro. Fran Carlin has been tentatively set for the leading role on the airer.

Now It's a 'Fish Pond'

"Fish Pond," new audience participation program bows in as a sustainer on the Blue June 23 (10:30-11 p. m.) Session, owned by Lee Segall, uses members of studio audience to sing, recite, tell jokes or entertain in some way. If participant is acceptable to studio audience they yell "Pull him in," if not audience responds with "Throw him back."

Friday night spot was previously occupied by another sustainer, "Money-Go-Round," but commitments of performers on that stanza, notably Benay Venuta, forced the net to drop show.

Sustainer Goes Into Blue 'Midnight' Spot

Dropping by the Wander Co. of its "Captain Midnight," Blue airer effective June 26 has cued the shifting of the net's "Sea Hound" sustainer from the 4:45-5 p. m. across-the-board slot to the 5:45-6 p. m. niche occupied by "Midnight."

Filler for the 4:45-5 p. m. spot hasn't been worked out yet by net execs.

"Is there a box of Wheaties in the house?"

Got that low-man-on-a-totem-pole feeling? Then try absorbing a more dynamic diet. Begin with breakfast. Include a king-size bowlful of milk, fruit and Wheaties, "Breakfast of Champions." These whole wheat flakes are solid senders for nourishment. *Also second-helping good!*

Thanks, KSD! FOR HELPING Ralph Edwards' **"TRUTH OR CONSEQUENCES"**
SELL **35,239 "E" BONDS** IN ST. LOUIS, SATURDAY NIGHT!
5th WAR LOAN TOUR • NEXT STOP: CLEVELAND, WTAM • NBC, 8:30 P.M., EWT

ASCAP's Chances of Winning 345G Suit Against It, Due to Nebraska's Anti-Society Law, Deemed Good

Omaha, June 13.

As the $345,000 lawsuit against ASCAP goes on in a local district courtroom to the accompaniment of tunes, excerpts from lyrics, etc., with such songwriting figures on the witness stand as Otto Harbach and Charles Tobias, the impression grows among observers that ASCAP is making a good case and on present indications has a fair chance of winning.

The $345,000 represents the alleged sum station WOW, park impressario Joe Malec, and others, including various amusement entrepreneurs, declare is due them since the "anti-ASCAP" law was passed by the Nebraska legislature in 1937. When the law, which stopped ASCAP's collection method here was passed, the society started injunction proceedings seeking to halt execution of the law. ASCAP won its case, but the decision was overruled by the U. S. Supreme Court in 1941. While this phase was in the courts WOW and the Woodmen of the World Life Insurance society, which operates WOW, filed suit for $300,000, triple the amount it paid between 1937 and 1941, and Malec sought $45,000, triple the amount he and 26 other amusement spot operators he represents allegedly paid. They held that the law allows triple damages in such cases.

Among ASCAP's representatives here for the trial are Otto Harbach, a director; John G. Paine, general manager; Herman Greenberg, assistant general manager; Louis D. Frohlich, general counsel, and Herman Finkelstein, associate counsel. Attorney Yale Holland, prominent barrister here, is working with them.

Harbach and Tobias are exhibits A and B brought by ASCAP. Merest mention of almost any song brings either one humming, literally, and with solid knowledge of the tune's background.

Case, which is being heard by Judge James M. Fitzgerald, rates much newspaper space. Harbach made a strong point when he testified that to comply with the Nebraska law in marketing his songs here, he would have set up his own licensing and policing agency and have all 400 of his songs republished with a special price-list for local public performance for profit; he would have to hire people to check for infringements and would have to hire lawyers to file suits. He says that since December, 1940, he has not received any revenue for his songs from Nebraska but added that he had heard the orchestra at the hotel where he is staying, playing his "Smoke Gets in Your Eyes" only this week.

ASCAP attorneys contend the Nebraska law is unconstitutional and inoperative and was promoted by amusement place owners to dodge payment for use of music. Countering, the plaintiffs declare that ASCAP's method of handling music is a "racket."

Case may be concluded this week.

J. Dorsey, Decca In Stew on Release Lag

Jimmy Dorsey and Decca records have been disputing the past few weeks over the recording company's failure to release discs the leader made before he left N. Y. Dorsey's peeve reached the point where he is said to have refused to fulfill a record date on the Coast unless Decca promised the discs would be marketed without delay. He finally made the discs.

Decca has made a number of discs since the beginning of the year, many of which it hasn't yet released. This situation is based on the lack of production facilities, specifically manpower, plus the clogging of pressing machines with albums like the "Oklahoma" book, which has sold approximately 1,500,000 copies. Holding back individual band releases to take care of demands for albums not only has leaders like Dorsey peeved, but also music publishers whose tunes were recorded and not released.

Trio's Tune for Duo

Publicist Art Franklin (Moe Gale), Lucky Millinder and Chicago obstetrician Blackie Warren have given birth to a new tune, "A Rainy Sunday," which is being published by Chappie Willet's new company, Duo Music.

Nurse Corps Song Gets Pro Plugs Via Armyite

Al Gallico, former contact man with Leeds Music before entering the Army, has been assigned as a one-man counterpart of the plugger group that pushed the songs from "This Is the Army." He's currently in N. Y. endeavoring to get the "Song of the Army Nurse Corps" played as part of a recruiting drive. He thereafter will move on to Chicago and California.

Gallico is normally stationed at Fort Knox, Ky.

Red Rap Ousts AFM Member

Chicago, June 13.

Antonio Lombardo, a violinist, was expelled from the American Federation of Musicians by the union's executive board Saturday (10) night on grounds he is a communist. Dismissal followed a Lombardo hearing before the board on the charge.

Lombardo is claimed to have admitted, according to James C. Petrillo, AFM head, to having communistic leanings. His expulsion was mandatory under the AFM's constitution and bylaws.

A delegate to the AFM's convention held here last week, from the New Rochelle, N. Y., local (450), although not an officer of that unit, Lombardo assertedly pleaded on the floor for repeal of the union's constitutional regulation barring known communists from membership.

Two other members were chastised at the convention. Suspensions and fines against two members of the Cincinnati Symphony, levied by the Cincy local, were upheld. These were against Reuben Lawson, violinist and personnel director of the Symph, who was fined $750 and suspended for three months, and William Knox, violinist and chairman of Symph's orchestra committee, who was fined $2,500 and suspended for six months.

Oscar Hill, president of Cincy local, had hung the fines and suspensions on the men for conduct "detrimental" to the union. They were charged with calling a union meeting without jurisdiction and with conspiring to get 10 members of the Symph discharged so that other members could get a salary raise.

YOUNG ROBBINS DEBUTS AS CARNEGIE MAESTRO

Marshall Robbins, 17-year-old son of publisher Jack Robbins, made his debut as conductor on the stage of New York's Carnegie Hall Friday (9), leading the Goldman band. Occasion was a band clinic conducted by Robbins' Big Three firms to examine band arrangements about to be released.

Young Robbins, who attends the Eastman School of Music at Rochester, conducted Ferde Grofe's "March for Americans."

Air Corps Song Subject Of Suit Vs. Dept. Store

Charging copyright infringement of "Nothing'll Stop the Air Corps Now," song composed by Robert Crawford in 1939, Carl Fischer, Inc., filed suit last week against Arthur D. Norcross and Jane Norcross Webster and John Wanamaker in N. Y. federal court.

According to the complaint, the individual defendants, doing business as "Norcross," are charged with unlawfully using a substantial portion of the song, in publishing and selling a book called "The Norcross Red, White and Blue Book." The defendant Wanamaker store is charged with distributing and selling the book.

An injunction, damages and an accounting of profits derived from the alleged infringement is sought by the music publisher.

Irving Tanz is professional manager of Broadcast Music, Inc. Joe Santley is on the contact staff only.

Buddy Rich Signs 'If And When' Contract with MCA

Buddy Rich, drummer, replacing Gene Krupa with Tommy Dorsey's orchestra, apparently intends having his own band in the future. He signed a management contract with Music Corp. of America before leaving N. Y. last week to join Dorsey in California.

Rich was intent on a band of his own after being released from the Marines recently. He was being steered by Lou Levy, manager of the Andrews Sisters. However, Dorsey diverted him with a substantial salary offer, which, combined with the difficulties of organizing a new band now, eliminated all thoughts in that direction.

Rap WLB in Delay On Disc Decision

Attorneys for RCA-Victor, Columbia Records and the War Labor Board exchanged sharply worded notes last week over the failure of the WLB to deliver a decision in the disc controversy between those companies and the American Federation of Musicians. Attorneys for the disc outfits, Ralph Colin for Columbia and Robert Myers for RCA, started the fireworks with a long wire last Thursday (8), admittedly designed to pressure the Board into an immediate decision in the case, which has been hanging fire for months.

Initial wire cited that the postponement of the final decision in the case needlessly harmed artists under contract to both companies and an immediate decision was insisted upon. WLB's response implied little, tracing the history of the dispute, but wound up sharply stating the companies knew a settlement was imminent and that their wire was an attempt to "exert pressure of an unwarranted sort," a device to which the WLB "would not respond."

Yesterday (Tuesday) the attorneys for the companies were preparing an answer to the WLB's answer and were aiming to bolster it with a separate wire signed by all artists of both companies urging a settlement on the grounds that the delay was seriously injuring them.

Mystery Missive To Bandleaders Hits At Agcy. Contract Terms

Last week's American Federation of Musicians convention, in Chicago, brought forth a mysterious letter to various bandleaders urging them to sign an accompanying petition for union legislation against band agency contract terms, and to mail the petition to Rex Riccardi, assistant to James C. Petrillo, AFM head. Signed by the "Committee for the Betterment of Orchestra Leaders," the letters, comparatively few of which have been known to reach more important maestros, attack present agency-leader contracts, pointing out that the "entire purpose (agency) should be to promote welfare of the leader....therefore we believe commission should be based solely upon net cash leader receives."

No one seems to know where the letters came from. They were apparently distributed before the AFM convention (7), but none came to light until last week. Since the missives are unexplained, many leaders and agency men are inclined to treat them as somebody's practical joke. They were mailed from N. Y.

BASIE REPRIMANDED FOR 'TRANSFER' DISCING

Count Basie and the men in his orchestra, involved with N. Y. local 802, over doing recording dates without 802's permission, were let off last week with a stiff reprimand and a warning that repetition of their offense will bring maximum penalties.

Basie and 11 of his men were carpeted for recording for Keynote and Savoy record labels while playing at the Lincoln hotel, N. Y., recently. All of the men involved are "on transfer" (transferring from other locals to 802), and 802's bylaws prohibit any musician in that position from doing more than one job without permission.

Lee Castle band signed contract with Columbia Records, which was being negotiated last week.

AFM's First Convention in Two Years Milder Than Biz Expected; Reelect Petrillo Without Opposition

American Federation of Musicians' convention in Chicago last week was a mild affair compared to past conclaves insofar as new regulations are concerned. Prior to the convention there were all sorts of rumors that new regulations governing and restricting the various orchestra agencies would be posed, but none startling enough for comment were discussed.

Only rule involving agencies to come up was a change in the law which states that if an agency allows a band to lay off six accumulative weeks out of 26 its management contract is voided. Under this ruling, agencies could, if they chose, offer a band a scale job disregarding the fact that the band might be a worthwhile name and ordinarily sold for a bigger price. Just offering a job at scale sustained contractual obligations. This was changed to read as proposed by Jack Rosenberg, president of N. Y. local 802, that any job offers under the above circumstances must be accompanied by a salary offer commensurate with what the band had averaged the previous 26 weeks.

Other Rules Revisions

Chicago, June 13.

James C. Petrillo, president of the AFM, made certain here last week that the present situation wherein bands under contract to Columbia and RCA-Victor Records, which are still fighting Petrillo's disc ban, cannot record while those with Decca and other companies that signed the union's "royalty" contracts are cutting. He proposed a resolution that, in effect, nullifies any contract between a bandleader and recording company the minute the AFM put a "ban" on the disc manufacturer. It would not be retroactive, of course, and cannot disturb the present situation, which finds bands like Tommy Dorsey, Benny Goodman, Harry James, etc., unable to record fresh material.

In addition, delegates to the convention unanimously approved the Decca form of contract and instructed union executives not to enter into any contract with a disc company which did not embody the same terms (these call for a royalty to the AFM on each disc sold, based on retail prices). It also ordered that musicians be prohibited from making recordings or transcriptions except with firms signatory to these pacts. Petrillo's conduct in the disc fight was officially approved by the membership.

Another resolution prohibited musicians from "posing" for television while canned music is broadcast unless they are paid same scale as those who actually made the disc being played.

Resolution that would have created an active lobby for a federal tax of 30% on all jukeboxes, on the theory that all such mechanical devices take the place of live musicians, was referred back to the executive committee.

Other resolutions either not passed or referred back to the executive committee included appointing a committee to devise a general contract form together with rules and regulations for symphony orchestras.

Results of Friday's election found Petrillo reelected without opposition; Charles L. Bagley, Los Angeles, was named vice-president; Leo Cluesman, Newark, secretary; Thomas F. Gamble, Boston, secretary-treasurer; Herman D. Kenin, Portland, Ore.; Oscar F. Hill, Cincinnati; Chauncey Weaver, Des Moines, and John W. Parks, Dallas, members of International executive board.

Lombardo Rail Snag Eased for Akron Date

One way of traveling a band is to have transportation arranged by the customer.

Guy Lombardo is playing a party for Firestone Rubber employees at Akron June 23 and has to be back in N. Y. next day for his radio commercial. So, in order to have the outfit Firestone arranged rail reservation from Akron to Cleveland, thence to N. Y., before Lombardo would sign.

Lombardo was originally scheduled to play for Firestone on June 5, but cancelled because of inability to secure transportation.

N. Y. Cap, Strand In Krupa Stew

Buying of Gene Krupa's new orchestra for its first N. Y. showing stirred up a big peeve last week. Krupa has been booked into the Capitol theatre, N. Y., opening July 13 with "Since You Went Away" (UA), a deal that was made directly by John Gluskin, maestro's manager-attorney. However, while Gluskin was negotiating the Cap contract, Music Corp. of America, which is booking the band, was negotiating with Warners to open him at the Strand on Broadway, and the latter feels it was crossed. MCA is not held responsible, however.

Situation precipitated a hot dispute between Gluskin and MCA officials, who were burned at the attorney prior to the Strand item, due to his signing of Krupa with General Amusement Corp., to which agency the band will shift in about a year, when the leader's current MCA pact expires.

Krupa's Cap salary is not being disclosed, but it's around $8,000, which is good under the circumstances. Band has also been booked into the RKO Boston, opening July 6, its first date. Since Krupa didn't leave Tommy Dorsey until Monday (11), and probably won't begin rehearsals until at least next week, it means that the Boston date will be played with about two or three weeks of rehearsal. At the Cap, Krupa will be the sole stage fare. He will do a 30-minute show; the film runs about 205 minutes.

Krupa's new outfit will be composed of 25 musicians, including nine strings. It will not be road-managed by Frank Vernier, who was with Krupa before. Deal between them fell through and Vernier will remain with Roy Eldridge.

PRE-INVASION JITTERS SOCK BRIT. MUSIC BIZ

Music sales in England were dropping off just prior to the invasion, for the first time in a long while. English pubs advance no sure reason for the slip of business, but attributed it to pre-invasion jitters. There's no indication of the drift since the Allies busted across the channel.

Business in the U. S. has been off for about eight weeks. As usual, there's all kinds of excuses for it, including the one about the lack of an outstanding hit to pull other songs along with it; in the past two weeks even the tunes rating high in sales have slipped badly.

Whiteman to Lead War Orch; Miller Overseas

Capt. Glenn Miller's Army Air Forces band, due to go overseas, will be replaced on their current War Bond Caravan tour, in conjunction with the forthcoming bond drive, by a Treasury orchestra conducted by Paul Whiteman, who will shuttle in and out of N. Y. to do his Philco radio program each Sunday. Whiteman takes over in Indianapolis.

Several weeks ago, when it was reported Miller and his men were going offshore, it was denied by people close to the maestro. In what direction he is going is unknown.

Navy band formerly under Artie Shaw, but now directed by Sam Donohue, is currently in England.

Rapp Disbands Orch To Set Up Cincy Agcy.

Barney Rapp disbands his orchestra after June 22 in order to set up a booking agency of his own in Cincinnati. Leader claimed reason for breaking up is to enable him to reside in that city and do occasional one-night dates in that area with a small band. Booking agency setup, however, is assertedly his real intention.

Rapp's current orchestra is said to be looking for a leader to take it over.

'Mill Stream' Decision Significant Kayo For Cut-In or 'Angle' Writers

One of the time-dishonored customs of Tin Pan Alley has been the cutin, i.e. the bandleader or singer, etc., who gets a slice of a song. Sometimes his name even appears thereon as an alleged co-writer. All of which makes the recent "Down By the Old Mill Stream" case so significant in the music business since Judge Mandelbaum in N. Y. federal court held for Fred Forster against Jerry Vogel.

Vogel got the renewal rights from Earl K. Smith, alleged co-author of the Tell Taylor song, originally published by Forster of Chicago. Attorney Julian T. Abeles, however, won a ruling from Judge Mandelbaum that while Smith's name even appeared on some editions of "Mill Stream" as co-author, this was not sufficient evidence of fact.

Actually many a pop song hit, and especially the yesteryear crop (which means many of them are about due for their first renewals after the original 28-year periods) are coming up for copyright renewals. Vogel, who has been a prolific seeker of renewal rights—as, for that matter, has many another music publisher—offered Smith a very attractive "new deal." (It is said Vogel gives them up to 50% of everything, which has helped him get many old and valuable song copyrights).

This competitiveness, of course, has forced the original publishers, such as Forster in the case of "Mill Stream," to be forced to meet such terms. Forster now has clear title to the tune.

Walter Douglas, prez of the Music Publishers Protective Assn., has taken the position that this decision is so significant to the trade that he is disseminating the opinion widely for general consumption.

T. DORSEY'S DATE TO OPPOSE PALLADIUM

Tommy Dorsey's orchestra has been booked into the Casino Gardens, Santa Monica, Cal., for three days, June 29-July 1. This date will put Dorsey into opposition with the Palladium Ballroom, about 10 miles away in Hollywood. Casino has a capacity of between 6,000-8,000 people and is near the Palisades, which Dorsey contemplated buying recently.

Strategy behind the leader's thought of buying the Palisades and probably ditto behind the Casino date, even for only three days, is to provide opposition to the Palladium, which he refuses to play until he gets his price. He wants $8,500.

Have You Heard Both BING and FRANK Sing . . . .

(THERE'LL BE A)

HOT TIME IN THE TOWN OF BERLIN

(WHEN THE YANKS GO MARCHING IN)

Program This Song NOW—IT'S TIMELY!!!

BARTON MUSIC CORP., 1619 Broadway, New York 19, N. Y.

Jack Kearney, Prof. Mgr.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Harry James	Astor (800; $1-$1.50)	3	6,325	18,150
Lani McIntire	Lexington (300; 75c-$1.50)	121	1,925	220,575
Tony Pastor*	New Yorker (400; $1-$1.50)	5	2,275	10,025
Glen Gray	Pennsylvania (500; $1-$1.50)	7	2,600	17,375
George Hamilton*	Waldorf (550; $2)	3	3,325	14,325
Dean Hudson	Lincoln (275; $1-$1.50)	1	850	1,500

**Asterisks indicate a supporting floor show. New Yorker has an ice show. Waldorf has Morton Downey. Lexington, Hawaiian floor show.*

Chicago

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Biz eased off some more. Bondshu and De Marcos accounted for fair 1,800.

Carmen Cavallaro (Empire Room, Palmer House; 700; $3-$3.50 min.). Conventions enabled Cavallaro and Larry Adler to get great 9,600.

Sonny Dunham (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Dunham built a little last week, drawing around 5,000.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). About okay 5,500.

Benny Strong (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Strong's popularity increasing week by week. Cover count reached nifty 4,200.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). D-Day doldrums. Down to 3,900 tabs.

Joe Reichman (Biltmore; 900; $1-$1.50). Falling off but very strong under conditions at 4,000.

Location Jobs, Not in Hotels

(Los Angeles)

Jan Garber (Palladium B, Hollywood, sixth week). Thinning out. Drop to 29,000. Jimmy Dorsey coming in June 13.

Jan Savitt (Trianon B, Southgate, first week). Stays stretched eight weeks after opening night. Strong 9,000.

Hal McIntyre (Casino Gardens B, Santa Monica, second week). Holding up neatly; 8,500 payolas.

Freddie Slack (Slapsy Maxie's N, Los Angeles, third week). Nicked a trifle, but war bulletins from stage help to hold at 5,000.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Try to get in; SRO sign up again for capacity 5,200.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Biz held around very good 3,900.

Frank (Pee wee) Monte, manager of Harry James, received a medical discharge from the Army last week and is back with the band at the Astor hotel, N. Y.

"Caprice," song with music by Heinz Provost (writer of "Intermezzo") and lyrics by Eliot Everett, is being published as a pop tune by Schuberth Music.

A TIMELY AND SINCERE SONG

By HERB MAGIDSON and JIMMY McHUGH

Say A Pray'r For The Boys Over There

Say A Pray'r For The Boys Over There
And Tomorrow's Sky Will Be Brighter
Bless Them All As They Valiantly Fight
And Let Your Faith Be Their Guiding Star Tonight
Kneel And Pray And There'll Soon Come A Day
When The Hearts Of Men Will Be Lighter
For The Sake Of Freedom Every Where
Say A Pray'r For The Boys Over There

Copyright 1943: Southern Music Publishing Co.

SOUTHERN MUSIC PUBLISHING CO.

Hollywood — 6425 Hollywood Blvd. | 1619 Broadway, New York 19, N. Y. | Chicago — 54 W. Randolph St.

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 5-11, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
Amor—†"B'way Rhythm"	Melodylane
And So Little Time	Lincoln
And Then You Kissed Me—†"Step Lively"	Miller
Apple Blossoms In the Rain—†"7 Days Ashore"	Melodylane
Come Out Wherever You Are—†"Step Lively"	Miller
Forget-Me-Nots In Your Eyes	Triangle
Going My Way—†"Going My Way"	Burke
Goodnight Wherever You Are	Shapiro
Holiday for Strings	BVC
How Blue the Night—†"4 Jills and a Jeep"	Robbins
I Love You—*"Mexican Hayride"	Chappell
I'll Be Seeing You	Williamson
I'll Get By—†"Guy Named Joe"	Berlin
It Could Happen to You—†"And Angels Sing"	Famous
It Had to Be You—†"Show Business"	Remick
It's Love, Love, Love	Santly
Let's Sing a Song About Susie	Harms
Long Ago and Far Away—†"Cover Girl"	Crawford
Louise—†"You Can't Ration Love"	Paramount
Poinciana	Marks
San Fernando Valley	Morris
Since You Went Away—†"Since You Went Away"	Chappell
Swingin' on a Star—†"Going My Way"	Burke
Time Alone Will Tell—†"Pin Up Girl"	BVC
Time Waits For No One—†"Shine Harvest Moon"	Remick
Too Much In Love—†"Song of Open Road"	Barton

† *Filmusical.* * *Legit Musical.*

Decca Plans Waxing Educational Series

Hollywood, June 13.

Film names are being rounded up for a series of educational waxes to be made by Decca Records, Inc., to be distributed throughout the country, chiefly in rural schools where the general calibre of instruction is below big city levels.

First phase of the plan will be concerned largely with historical documents and literary gems from Shakespeare to the present time.

Goodman's Disney Discs

Benny Goodman completed recording tunes for Walt Disney's feature-length film, "Swing Street," Monday (12) in N. Y. He did one number with a full-size band and another with a sextet.

Goodman's rehearsals at Columbia Records, N. Y. studios for the scoring appointment generated reports he was resuming band work.

Paul Flynn takes over management of Melodylane's Chicago office.

10 Best Sheet Sellers

(Week Ending June 10)

I'll Be Seeing You	Williamson
Long Ago, Far Away	Crawford
I'll Get By	Berlin
Swingin' On Star	Burke
Goodnight Wherever	Shapiro
San Fernando Valley	Morris
Milkman Bottles Quiet	Feist
GI Jive	Capitol
Amor	Melodylane
Don't Sweetheart Me	Advanced

JEAN GOLDKETTE SET FOR COMEBACK IN DET.

Jean Goldkette, vet leader of bands that fostered many top name leaders of today, is back in the band business with a small combination at the Detroit Athletic Club. He's supposedly intent on making a comeback.

Members of the club are said to be interested in financing him.

Marks to Publish New Ice Show Tunes

E. B. Marks will publish the tunes from the new ice revue "Hats Off to Ice," which opens at the Center theatre, N. Y., next month. Jimmie Littlefield and Johnny Fortis did the eight tunes, three of which will be plugged.

Marks will work on "You Got What It Takes," "Headin' West" and one other.

N. Y. Palladium Deal

Hollywood, June 13.

Maurice M. Cohen, operator of the Hollywood Palladium, announced a deal with a New York realty firm for the building of a dine-and-dance spot in that city, to be known as the Gotham Palladium.

Cohen declares he has Manhattan financial backing and will start construction as soon as he can clear wartime priorities.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. I'll Be Seeing You (7) (Williamson)	Bing Crosby	Decca
	Tommy Dorsey	Victor
2. Long Ago, Far Away (4) (Crawford)	Haynes-Forrest	Decca
	Perry Como	Victor
3. I Love You (7) (Chappel)	Bing Crosby	Decca
	Perry Como	Victor
4. I'll Get By (6) (Berlin)	Harry James	Columbia
	King Sisters	Victor
5. San Fernando Valley (4) (Morris)	Bing Crosby	Decca
	King Sisters	Victor
6. Love, Love, Love (11) (Santly)	Guy Lombardo	Decca
7. Don't Sweetheart Me (12) (Advanced)	Lawrence Welk	Decca
8. Milkman Keep Bottles Quiet (3) (Feist)	King Sisters	Victor
	Ella Mae Morse	Capitol
9. Goodnight Wherever Are (2) (Shapiro)	Russ Morgan	Decca
10. Do Nothing Till Hear (15) (Robbins)	Woody Herman	Decca
	Stan Kenton	Capitol

Top Tunes on the ROBBINS HIT PARADE!

150,000 records sold and in demand on juke boxes from coast to coast

I LEARNED A LESSON I'LL NEVER FORGET

Lyrics and music by JOE DAVIS

RECORD HIT!

Hit song of Dave Wolper's box-office smash FOLLOW THE GIRLS

WHERE YOU ARE

Lyrics and Music by DAN SHAPIRO, MILTON PASCAL and PHIL CHARIG

STAGE HIT!

A song of hysterical impertinence by the ablest demolition expert of them all

UMBRIAGO

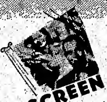
Lyrics and Music by IRVING CAESAR and JIMMY DURANTE

RADIO HIT!

Dick Haymes' great ballad success in 20th Century-Fox's FOUR JILLS IN A JEEP

HOW BLUE THE NIGHT

Lyric by HAROLD ADAMSON Music by JIMMY McHUGH



SCREEN HIT!

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, N.Y.19

JERRY JOHNSON, Gen. Prof. Mgr.

ASCAP Calls Special Board Meet To Settle Morris Cos.' Point Jumps

Board of Directors of the American Society of Composers, Authors and Publishers was called into special meeting yesterday afternoon (Tuesday) to dispose of the case involving recent boosts handed Buddy Morris' three firms by the Society's appeals board, increases which later were set aside by the directors. Promising explosive complications, the meeting began early in the afternoon and was still in session late in the day when "Variety" went to press. A recess followed presentation of the directors' contentions against the raises and the argument of Morris' attorney in his behalf was expected to go well into the evening.

Morris was recently granted an increase of 450 availability points for his Morris, Melrose and Mayfair catalogs by the appeals board, after the publishers' classification committee had rejected his bid. Rated at 750 points each, the catalogs were jumped to 1,000, 900, and 800, respectively, by the appeals board on the argument of attorney Lee Eastman that no three firms could be so closely evaluated. Classification committee then carried the appeals board decision to the directors.

Barnet Likes Fresh Air

Charlie Barnet will remain on the Coast as long as possible, even if the Army doesn't call him for service, (he's 1-A). Currently at the Casa Manana, Culver City, weekends, Barnet's band shifts into Slapsie Maxie's, Hollywood, July 5 for four weeks at a claimed $4,500 per, high for a location date.

Leader has bought a house in San Fernando Valley and figures hewing close to the California line. He starts work on a new film at RKO July 1.

New York Daily Mirror, May 29, 1944:

Walter Winchell

In New York

"The USA by Day and the RAF by Night" is the name of a new song by radio scribe Hal Block and UP correspondent Bob Musel. It may sweep the land soon. . .

Thanks for The Orchid Mr. Winchell

Tune In To-Night

June 14

WEAF and the RED NETWORK, 9 P. M., EWT

And Hear EDDIE CANTOR Sing

A Great New Song

"THE USA BY DAY And THE RAF BY NIGHT"

PARAMOUNT MUSIC CORP.

1619 Broadway, New York

CHARLIE ROSS, Prof. M'g'r

Invasion Week Hypoes Biz in N. Y. Band Hotels

Business in N. Y. hotel rooms employing name orchestras took a decided hop in all situations last week, immediately following the invasion news. Whereas the majority of the spots with the exception of the Astor Roof, with Harry James, had been in the doldrums under the early weeks of the 30% tax, last week, tax or no tax, places like the Pennsylvania and New Yorker hopped 400 to 500 covers.

James has lured consistently strong business since opening at the Astor, proving the contention that the tax couldn't hurt powerful b.o. names. It was expected James would drain patronage off opposition band rooms, but that didn't occur either. He drew his own business.

Barron Orch Uncertain On Future After Splitup

Blue Barron's orchestra, which last week was ot have gone under the leadership of Tiny Wolfe, has disbanded, at least temporarily. Musicians are said to be standing by awaiting developments. Future of the band was so indefinite following its close last week (11) at the Del Rio Club, Washington, that few bookings were made. Since the outfit's payroll calls for certain guarantees, it had to be broken up temporarily to avoid losses.

Tommy Ryan batoned the outfit for some months following Barron's induction and he was due to be succeeded last week by Wolfe, bassist.

BMI's 3 New Directors

Broadcast Music, Inc., in accordance with its authority, yesterday (Tues.) increased its directors from seven to 10.

C. W. Myers, KOIN, Portland, Ore.; J. Leonard Reinsch, WSB, Atlanta, and Robert Swezey, Blue Network, were elected to the board.

Walter J. Damm of WTMJ, Milwaukee, one of the original directors of the company, felt impelled to resign because of the pressure of additional work upon him. He is succeeded by Carl Haverlin, director of station relations at Mutual.

Next meeting of BMI's stockholders Oct. 17.

Edmund Hall on Own

Edmund Hall, clarinetist, branches out on his own baton next Tuesday (20) at downtown Cafe Society. He was there recently with Teddy Wilson's band.

Following Monday (26), Eddie Heywood, long at the downtown cafe bows in with his band at Cafe Society Uptown, replacing Bill Harris.

PRIMA'S 4 FOR HIT

Louis Prima recorded "Louise," "There's a Lot of Moonlight Being Wasted," "Kentucky," and "Fellow on a Furlough" for Hit label.

Prima and his band left the Cocoanut Grove, N. Y., June 1 for a theatre tour, returning June 23 for an engagement at the Strand theatre, N. Y.

T. Tucker, L. Prima To Share Astor Roof, N. Y., Stand In Experiment

Two full-size bands will occupy the N. Y. Astor hotel's stand after Harry James closes there next month, Bob Christenberry, managing director of the hotel, has signed Louis Prima's orchestra to supplement Tommy Tucker's, which has long been set for the four weeks following James. Both bands open July 3.

Tucker will play the dinner session in the unprecedented arrangement and a portion of the supper period. Prima, who will be doubling from the Strand theatre, N. Y., where he opens June 23, will play two hours nightly. Tucker will get the majority of air time, four shots weekly, while Prima will get one. Spot will have no relief band, Jose Morand's Latin combo clearing out with James.

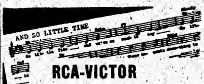
Joe Ross shifts from Broadcast Music production department to Robbins Music in N. Y. next week (19).

-concerning LOUIS JORDAN

To Irving Briskin:

Louis Jordan is a great personality. His sequence in 'Meet Miss Bobby Socks' is outstanding.

GLENN TRYON,
Columbia Pictures Director.



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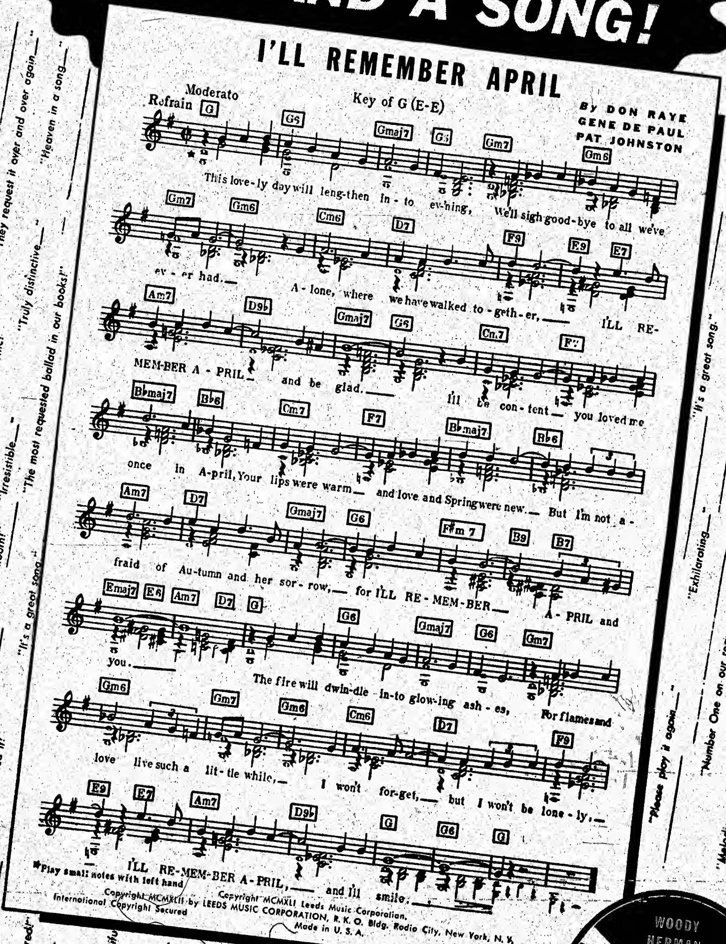

"Kopasetic!" "We're singing its praises!" "It really wows our listeners" "Infectious!" "We love 'April'" "Like a spring breeze"

"As welcome as Springtime" "An all-time hit!" "It's tops with us" "Won us the first time we heard it." "as refreshing as the flowers that bloom in April." "Sensational!"

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"Simply super!" "They request it over and over again" "Truly distinctive" "Irresistible" "Smooth!" "It's a great song"

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Joe Besser Replaces Durant on Roxy Bill

Joe Besser, comedian, has been added to the bill of the Roxy, N. Y., for week of June 21, replacing Jack Durant. Latter, who had a bid waiting for the Florentine Gardens, Los Angeles, secured a Roxy release to go into the Coast spot July 2.

Besser heads for the Coast Aug. 5 for a Columbia film.

AL GAINES KILLED IN CRASH OF OWN PLANE

Miami Beach, June 13.

Al Gaines, 44, w.k. Miami Beach nightclub operator, was killed last Tuesday (6) when his plane crashed near Belle Glade, Fla. He was considered a very capable pilot and served as a member of the Civil Air Patrol.

Gaines came to Miami Beach 10 years ago and operated El Chico for the past two and a half years. He was associated with his brother, Sam, in opening the Beachcomber three years ago and was also formerly associated with Lou Walters in the Palm Island Latin Quarter for a couple of seasons. Another brother, Benny, operates the Vanderbilt hotel and the Pago-Pago room here.

Long Branch Spots Go Under New Ownership

West End Casino, Long Branch (N. J.) nitery, which remained closed last summer because of help shortage, unfolds June 23 under new ownership and with Boyd Raeburn band for initial four weeks.

Casino, as well as the Colony Surf Club, West End (N. J.), was recently purchased by Jerry Pressman and Benjamin Zucker, both of Newark, at reported $250,000. Understood that new owners are spending around $65,000 to renovate both spots.

Colony Surf Club tees off season June 30, opening with Carlton Hauck's band. Combo is set until July 27.

'Ice-Capades' Grosses $552,000 in L. A. Run

Los Angeles, June 13.

Gross of $552,000 was rung up by "Ice-Capades of 1944" during its five-week run here, an increase of $216,000 over last year. In its local stay, the rink show played to around 262,000 customers, and to more than 2,000,000 for the entire season.

New show, "Ice-Capades of 1945," was has been in rehearsal ever since the troupe hit town, will rehearse five weeks more before opening a countrywide tour at the Civic Ice Arena, Seattle, July 12-25. Company, headed by John H. Harris has all its costumes and stage effects for the new revue.

N. Y., Hub Agcy. Deal

Special Attractions, N. Y., agency headed by Mike Special, has swung deal with Tom De Petro, Boston indie booker, whereby latter will divide his time between the Hub and N. Y. in assuming charge of Special's newly established act department.

Jean Rose, formerly Special's assistant, has been upped to general manager of the agency, which has been specializing in writing and handling minute radio jingles.

Chocolateers' AGVA Fix

Dave Fox, director of New York local of American Guild of Variety Artists, was ready to yank two of the Three Chocolateers out of the Cab Calloway vaude unit at the Strand, N. Y., last Thursday (8), for nonpayment of dues, when the matter was quickly adjusted.

Although the trio have worked steadily throughout season with Calloway on his vaude and nitery dates, they have failed to pay dues for months, according to Fox. Sammy Berke, act's agent, fixed matters, for the Strand engagement at least.

SMALL SETS COMEDIENNE

Shirley Dennis, singing comedienne current at the Latin Quarter, Chicago, has been signed by Paul Small for his new vaude unit, "Star Time," which is headed by Lou Holtz, the De Marcos and Benny Fields.

Opens in San Francisco July 24.

Al Trace band reports to Columbia studio July 10 for part in new musical, as yet untitled.

Performers Gripe at USO-Camp Shows Failure to Specify Acts Required

Many unemployed performers and others amenable to accepting vaude routes via the USO-Camp Shows circuits, both here and abroad, are registering squawks against the GI circuit for not publicly specifying, as they do privately, type of acts needed for nearby and offshore treks. It's their answer to Camp Shows plaint of inability to pact acts.

Many acts claim they have submitted themselves time and again for camp show work only to be told their type of turn was not suited for the GI units. Many rejected performers claim the camp show outfit only wants novelty and girl combos, and that the circuit will even take amateurs in these divisions in preference to seasoned performers.

A lot of performers take issue with some bookers that the GI's will respond only to bluish chatter. As one squawker put it, "sure they want to laugh. A risque gag now and then is relished by the men, but they don't want a steady diet of the filthy stuff either. Reception given concert, opera singers and others in longhair category bears this out. As for novelty acts, there are not enough around for regular spots, and those who are can write their own salary ticket. Hence their antipathy to camp show dates."

Another rejected act pointed out that he doesn't blame the USO bookers for passing up male chirpers, since most camps have plenty of them, both professional and amateur. Magicos, unless outstanding, are another dud, with servicemen giving the answers before tricks are halfway through.

Report that USO-Camp Shows was withdrawing shows and units from the camps because of the number of men sent overseas is incorrect. Present plans do not call for curtailment but there is an increase in the number of units to be sent to the fighting fronts, for which reason auditions are being held in various cities, 1,000 entertainers being sought. During the past two years around 300 units have been sent overseas.

At present there are 24 shows and large units playing the camps, while eight are touring the base hospitals. Latter department is expected to be materially expanded as casualties return from abroad. There are also between 50 and 60 five-person units playing remote camps and stations over here, that "time" being classified by USO as the "blue circuit."

Syndicate Takes Over Slapsy Maxie's, Frisco

San Francisco, June 13.

Sale of Slapsy Maxie's to a syndicate headed by Sid Wolf and Eddie Fox was announced here last week. Purchase price was not disclosed. Sam Lewis, who managed the downtown night spot for the syndicate headed by himself and Ben Blue, the comedian, said that the reason for disposing of the San Francisco spot, which had been used for a continuation of their floor shows from Hollywood, was that wartime transportation and conditions made it impossible for him to properly supervise both Slapsy Maxie's and the syndicate's Hollywood spot, the Wilshire Bowl.

The restaurant's new name is Club Savoy, and it's changing its policy to dancing plus floor show featuring acts and a line of six.

FAMOUS DOOR, CHI, IN AGVA PAY JAM

Chicago, June 13.

Acts were withdrawn last week from the Famous Door cafe by Jack Irving, local executive secretary of the American Guild of Variety Artists, when Steve Wojeskhouskie, operator of the spot, failed to pay salaries. Wojeskhouskie had doubled his entertainment budget from $800 to $1,600 a week in order to regain some of the business lost by the 30% nitery tax, but without success.

Claims to the amount of $1,725 were filed with AGVA by Gilda Gray, Babe Sherman, Marie Ortez, Lawrence Salerno, Dave Malcolm, Edith Ray and the Jordan Duo, of which $400 has already been collected with payments being made weekly.

Bouche's Floor Show For N. Y. Casbah in Fall

Casbah, class Central Park South spot in N. Y., is being taken over by Albert Bouche, the Chicago and Miami Beach nitery op, in the fall.

Bouche always goes in for floor shows and plans a girl revue rather than this "continental" spot's former policy of one or two class but low-cost acts.

Drop N. Y. Cafe Deal

McCannes-Barry Corp., operator of chain of Brooklyn niteries, which was taking over a Manhattan site for Moulin Rouge, has dumped deal back into landlord's lap.

Mitch McCannes originally set deal for five-year lease but when Walter Barry gave it the o.o. he tore up rental check. Barry contends it would take over $15,000 to recondition place, and he felt the War Production Board would not okay such extensive alterations.

Saranac Lake

By Happy Benway

Saranac Lake, June 13.

Valentine Parera, husband of Grace Moore, here for a general o.o. and check-up; after medicos O.K. he returned to N. Y.

Passing away of Kitty Vogelle, ex-NVA-ite, shocked the members of the colony, as she did so much to aid the needy during recent years.

Frank Gardiner, former song and dance man doing O.K. after 15 years here.

Dr. Abe Schlossman, former Will Rogers Lab technician and patient here, returned for general check-up.

John Eaton upped for three suppers a week at the Rogers; ditto for Betty Blessing and Muriel Scheedel.

Tops for grit goes to Alice Van Ness, who a bed patient, but also chief knitting instructress at the Rogers.

Margaret Dougherty elated by receiving word that her husband, who is now in Africa, will soon have a long furlough to visit her here.

Many thanks to the Rev. Alvin B. Gurley for taking time out to hold weekly Bible classes at the Rogers.

Virginia Brown okayed for extra exercise.

Ben Nadler, Joseph Klein, Helen Inglee, Cliff Farmer and Horace Bentley all flashing good reports.

Marge Barry is rehearsing Saranac Players in a group of playlets to be shown later.

Dr. George Wilson, Rogers chief medico, left on annual vacash.

Write to those who are ill.

Dorothy Claire leaving Boyd Raeburn's band, at Commodore Hotel, N. Y.

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Selling Job Ahead

So they've cut the 30% nitery tax rap to 20%. That minimizes the error of the solons' revenue perspective only 10%. But battling the D. C. idea sometimes is like Louis Sobol battling Joe Louis, so let's table that.

The big mistake will be if the nitery bunch doesn't sell the public on how they were oversold on the 30% bugaboo.

There's something about the negative approach that's deadly. It's the old pink toothbrush technique, this time with a 30% angle. Now, if the cafe kiddies can sell the public the idea that 20% is no better or worse than the taxation on other amusements—pix, legit, etc.—it will help undo a lot of the damage.

The daily press owes it to the U. S. public and the bistro bonifaces alike to help the cause along. They went overboard on the 30% thing, and both the cafe proprietors and the public deserve a 10% shake by ballyhooing the modification, which takes effect July 1.

It'll go a long way towards giving a psychological lift to everything. *Abel.*

AGVA Gets Tougher On Non-Bonded Spots

American Guild of Variety Artists has nullified the temporary moratorium it had given several New York nite spots during the 30% tax crisis. Union will now insist that since relief is in sight, via tax reduction to 20%, these places must now post customary bonds.

Of the class spots involved, La Vie Parisienne had not only failed to put up a bond, but had gotten in arrears on salaries. As a protective measure, nitery was permitted to retain acts on understanding of a nightly pro rata payoff. This week, however, the spot posted cash covering one week's salary for acts.

Sell Det. Spot for 40G

Detroit, June 13.

Blossom Heath, once swank lake shore nightclub and mecca for local disciples of chance, has been sold for $40,000 to Samuel Besner, a local investor. The purchase of the nitery and spacious grounds was made from the estate of William McIntosh.

Besner has made no announcement on whether the spot, outside Detroit and formerly noted for its excellent cuisine, class entertainment and no-limit betting, will be put into operation.

STATLER CHAIN CUTS DOWN ON TALENT

The 30% cabaret tax, as well as the expected dull summer stretch, are reasons cited by the Statler hotel chain for discontinuing its entertainment policy in most spots until the fall. This pertains only to individual acts and does not affect prevailing band setups.

Individual turns are being cut July 2 in the Buffalo link; July 1 in Cleveland and July 9 in Detroit. Discontinuance in latter city is only temporary and will be in effect only until after hostelry is given an interior overhauling. Exceptions to the summer layoff are Boston and Washington, which will continue their established entertainment policy.

Larry Sunbrock Jailed On Federal Rap in Columbus

Columbus, O., June 13.

Larry Sunbrock, 39, whose name and occupation are on the police record as "Terry Sunbrock, Radio," is being held in City Prison here in default of $2,500 bail after pleading not guilty to charges of violating Federal bankruptcy laws. He was arrested Saturday (10) at Red Bird Stadium, where his rodeo was starting a two-day stand.

According to affidavit filed by the FBI, upon which Sunbrock was arrested, the offense with which he is charged was committed in Los Angeles in June, 1943. U. S. Commissioner Robert Newlon, before whom Sunbrock was arraigned, said the charge arose from certain assets that were concealed in a bankruptcy proceeding in L. A. The assets, according to Newton's belief, were 18 head of horses.

Sunbrock's hearing is set for Saturday (17).

Three Acts Added To Nelson-Hilliard Tour

The Ozzie Nelson-Harriet Hilliard 10-week summer vaude tour, opening June 23 at the Orpheum, Omaha, will be rounded out by three additional acts.

Package unit will include Harris and Shore, West and Lexing, and Lindsey, Laverne and Betty.

Chi Hotel Names Dot Hild

Chicago, June 13.

Dorothy Hild has been appointed director of entertainment at the Edgewater Beach hotel, succeeding Dorothy Dorben, who leaves July 15 to go into business for herself. Miss Dorben has been with the hotel for over eight years, four years as captain of the previous line and for over four years in charge of all booking and production.

Miss Hild, also dance producer at the Chicago theatre and the Latin Quarter cafe, will continue handling those spots in addition.

Nitery Biz Perks

Nitery biz perked up generally while the 30% law was in process of being reduced, and the bistro bonifaces look to the 10% slice in cafe taxation to have a signal effect on business.

It's a token gesture from Uncle Sam, since a 20% bite on nitery checks is no small item, but psychologically it is expected to help business considerably.

Walters in Script Row on 'Bow'

Lou Walters, whose "Take a Bow" variety show bows in at the Broadhurst, N. Y., tomorrow (15), faces possible legal action stemming from an alleged oral agreement made with Hy Cooper for skits and music for the revue. Walters heard from Cooper's attorney early last week.

According to Cooper, Walters offered him $850 for original material after Cooper had promised him two skits and a song to be included in "Bow," then breaking in via Philadelphia under title of "Slap Happy."

Cooper contends that after o.o.ing the Walters revue in Philly, he returned to N. Y. to be informed that the deal was off. Among other things, Cooper asserts that he suggested the title change from "Slap Happy" to "Take a Bow."

Walters maintains that after his first interview with Cooper several weeks ago, he offered him $850 for two skits and a song but called the deal off the following day when Cooper was to have confirmed the transaction. According to Walters, Cooper never confirmed the deal but went right to Philly from N. Y.

Cooper's claim to the title of "Bow" is laughed off by Walters, who says that "Bow" is virtually public domain and was originally considered by him more than a year ago as a tag for his shortlived revue, "Artists and Models."

Adjust Vaude-Radio Conflict for Flippen So He Stays in Vauder

After a series of in-again, out-again reports, it now seems reasonably certain that Jay C. Flippen will remain in cast and come into New York with "Take a Bow," the Lou Walters' vaude revue, which has its New York preem tomorrow (Thurs.) night at the Broadhurst theatre.

In explaining the affair, a representative for Walters states that "as a result of conferences between Mr. Walters, Jay C. Flippen and Flippen's radio sponsor, the conflict in time between the comedian's radio and theatrical commitments, which would have forced him to bow out of revue, has been eliminated. So he will remain with the show."

In Philadelphia, however, where the revue tried out, friction is said to have arisen between Walters and Flippen through change of show's format. Sent out originally as Jay C. Flippen's "Slap Happy," formula was a combo of "Hellzapoppin" and "Priorities." This didn't jell. Both in Pittsburgh and Philadelphia show was re-routined.

Walters went to Philly last week and made a new deal with Flippen to remain as emcee of the show.

ROSE, AGVA MEET TODAY ON SALARIES

Billy Rose and American Guild of Variety Artists are confabbing again this week anent entanglements on Rose's new nitery show, "Opera En Casserole," current at Rose's Diamond Horseshoe, N. Y.

After ironing out all difficulties on Rose's vaude unit, "Post-war Preview," it was later found by AGVA that there were a few instances in cast of nitery show where salaries were not in accord with latter's terms for a Class A spot, which is what Diamond Horseshoe is classified. Some acts are getting much above scale and some are not getting the $75 minimum for principals.

Matt Shelvey, national director of AGVA, and Dave Fox, director of it New York local, will meet with Rose again today (Wed).

In addition to $75 weekly for principals, contract also calls for a minimum wage of $45 weekly for chorines on a 21-shows weekly basis, with pro rata compensation for extra performances.

Drive On to Reduce Night Club Tax Further After FDR Signs for 20%

Washington, June 13.

With the nitery tax set to drop to 20% July 1, a campaign to cut it still further in the fall is under way, but will depend largely on whether Senators Sheridan Downey (D., Calif.), and Pat McCarran (D., Nev.), can assemble the figures to prove that the Government can get a bigger revenue with a 10% bite than with 20%.

President Roosevelt signed the bill slashing the tax from 30% last Saturday after the Senate had passed the measure on Tuesday (6) and the House had approved it the following day.

Meanwhile, Downey, co-sponsor of the bill with McCarran, admitted he was still not satisfied, and said he would probably try again after the summer recess.

"I believe we can show," he said, "that the Government will collect less revenue with a 20% tax than with 10%, and if we can prove this we will press for further reductions in the fall."

If he does not succeed in getting the 20% cut in half all along the line, Downey added, he will try to get the further reduction for servicemen and women in uniform. The Senate bill originally called for special treatment for servicemen, but the House balked at this.

As an interesting sidelight, nightclubs can pride themselves on obtaining the first reduction in any of the stiff wartime excise levies. Apparently it will be a long time before any other business gets a cut in its excises.

Possibility of a new bill to correct an error in the current tax bill loomed today (13)—and with it a place to hang the proposal to cut the nitery bite still further down to 10%.

It seems that a $10 error has been found in the tax simplification bill which became law a couple of weeks back. It means that single people in the $1,075-$1,100 income bracket will pay $10 less income tax than they should.

The Treasury is trying to figure out a way to correct it without a new bill. If they fail, however, another measure will have to go through to straighten out the point, and this would provide a suitable vehicle for a rider still further cutting the night club levy. In addition, one Congressman will try to affix a rider slapping a 5% nick on pari-mutuels, to make up for the 10% already cut from the nitery figures.

Status Quo for Many

While tax reduction gives the shortroll nitery operators a breather over summer months, many of the spots that either folded or gave talent the tossout because of prohibitive tax, will remain status quo for the summer at least.

Matt Shelvey, national administrator of American Guild of Variety Artists, will, during the summer, have his key-city representatives compile comparative statistics on niteries in operation under 20% tax and figures of what government received last summer under 5% tax. This, he presumes, may turn the trick for further reduction when Congress convenes in August.

SOPHIE TUCKER DROPS PLANS FOR OWN CAFE

Sophie Tucker has abandoned plans to open her own nitery in Atlantic City this summer, which she had planned prior to upping of cabaret tax. Even at reduction to 20% Soph's not interested despite having practically optioned a site.

Miss Tucker is currently at the Chez Paree, Chicago, and will remain at Chi spot for an extended run, with other nitery dates to follow.

Adler Sets Back Pix To Fulfill Chi Contract

Larry Adler, harmonica virtuoso currently featured at the Empire Room of the Palmer House, Chicago, has arranged to set back film commitments which would have curtailed engagement there. Thus, he'll round out his full contract, which expires on June 28.

Last year Adler was booked for 12 weeks at Palmer house, but gave management four weeks' notice on opening night to enable him to accompany Jack Benny on USO overseas tour. He is now playing out that borrowed time. Also scheduled to again join Benny unit for latter's second jaunt on the overseas circuit.

Adler was reported as having propositioned Palmer house to let him out of final week and that latter had asked $10,000 for release. This was discounted in New York Monday (12) by Harry Kalcheim, of William Morris agency, who handles Adler.

MINEVITCH CREW FOR USO

Borrah Minevitch's Harmonica Rascals open Monday (19) on USO-Camp Shows' Victory circuit, their first Camp Shows tour.

Camp Shows has also signed Craig Mathues, singer, to open June 26, and Roscoe the "talking" crow, both for the domestic circuit.

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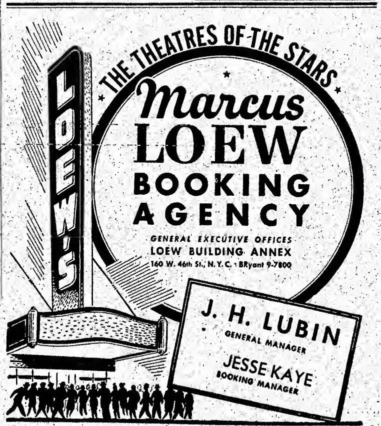

Variety Bills

WEEK OF JUNE 15

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capital (15)
Sammy Kaye Orc
Ross Sis
Paul Winchell
State (15)
Lucky Millinder Orc
Louise Beavers
Red & Curley
2 Zephyrs
WASHINGTON
Capitol (15)
Gay Nineties Rev

Paramount

NEW YORK CITY
Paramount (14)
Chas Spivak Bd
Wesson Bros
Tip, Tap & Toe
CHICAGO
Chicago (14)
Harry Richman
Dave Apollon Co
Son & Sonny
Regal (14)
Count Basie Bd
Harold Nicholas
Patterson & Jackson
Shorty Davis
MIAMI
Olympia (14)
3 Claire Sis
Ladd Lyon
Irv Harmon
Pat & Sylvia
Cookie Bowers
OMAHA
Orpheum (14)
Stan Kenton Bd

RKO

BOSTON
Boston (15)
B Sherwood Orc
Margo
Rufe Davis
Anne Rooney
Coco, Steve & Eddie
CLEVELAND
Palace (15)
Xavier Cugat Orc
G & G Bernard
The Garcias
Kurt Rollini
(8)
Gay Lombardo Orc
Hank Sieman
Al Gordon's Dogs
Milt Britton Orc
State (15-17)
Martinet & Crow
Bill Haley
Fine & Merrill
3 Drakes
(18-21)
Linda Moody
Floretta & Boyette
Ray Marlell
CAMDEN
Towers (15-17)
The Gibsons
Lew Fitzgibbon
Dana & Kaplin
Rigoletto Bros & Aimee Sis
HARTFORD
State (16-18)
Rose's D Horseshoe
PHILADELPHIA
Carman (16)
Kay & Kay
Andy Arcari
Grandma Perkins
3 Little Sis
SPRINGFIELD
Court Sq. (15-18)
Eddie Howard
Parker Bros
Syd Chatton
Fielder & Harriet
Tanner & Thomas
H Bird & LaRue
WOONSOCKET
New Park (18)
Sammy Moss
Webb & Brooke
The Lurreys
(Two to fill)
(8)
Rose's D Horseshoe
CINCINNATI
Albee (15)
Ted Lewis Orc
(8)
Xavier Cugat Orc
G & G Bernard
The Garcias
Kurt Rollini
Jean, Jack & Judy
Ollie O'Toole
Mage & Karr
COLUMBUS
Palace (15)
Vaughn Monroe Orc
Hal Sherman
Jane Slater
(13-15)
Ted Lewis Orc

Southern

ALABAMA
Mobile
Lyric (15-18)
Victory Rev
Dothan
Martin (13)
Victory Rev
Huntsville
Grand (12)
Victory Rev
FLORIDA
Marianna
Ritz (12-15)
Ernie Fields Orc
Panama City
Ritz (14)
Victory Rev
NORTH CAROLINA
Burlington
Carolina (13)
Stork Club Scandals
Charlotte
Broadway (16-17)
H'wood Scanties
Salisbury
State (15)
H'wood Scanties
Wilmington
Carolina (16-17)
Broadway Brevities
SOUTH CAROLINA
Columbia
Carolina (14)
Broadway Brevities
Charleston
Victory (12-13)
Broadway Brevities
Greenwood
State (11)
Stork Club Scandals
Orangeburg
Carolina (15)
Broadway Brevities
Spartanburg
State (12)
Stork Club Scandals
VIRGINIA
Newport News
James (15-16)
C Berni Vici Rev
Roanoke
Roanoke (11)
H'wood Scanties

Warner

NEW YORK CITY
Strand (16)
Cab Calloway Orc
(9)
Cab Calloway Orc
PHILADELPHIA
Earle (16)
G White's Scandals
(9)
E Madriguera Orc
Bea Wain
Bert Wheeler Co
PITTSBURGH
Stanley (16)
Cootie Williams Orc
Ink Spots
Ella Fitzgerald
Moke & Poke
Ralph Brown
(9)
G White's Scandals
UTICA
Stanley (16-18)
Tars & Spars
(13-15)
Louis Prima Orc
WASHINGTON
Earle (16)
Murphy Sis
Eileen Ritter
3 Winter Sis
Roxyettes
Harry Steffen
(9)
Carol King
Roxyettes
Chris Cross
Gaynor & Ross
Eileen Ritter

Independent

NEW YORK CITY
Music Hall (15)
Don Cossack Co
Serge Jaroff
Carlton Emmy
Marie Grimaldi
Geo Young
Roxy (14)
Barry Wood
Eddie Garr
Berry Bros
Radio Aces
Mia Slavenska
Apollo (16)
Coty & Sue
Crotona (13)
Jackie Vincent
Reynard & Marcia
Hill Sis
Sammy Moss
Harry Tremely
Allen & Drake
Robertas Circus
Al Zimmey
LONG ISLAND
Jamaica (12-14)
Coty & Sue
Ray Martell
R. & J. Burns
Judy Talbot
Fein & Merrill
(15)
Hill Sis
Sammy Moss
Francisco
Reynard & Marcia
(15-18)
Martell Bros
Senor Cortez
Wilson 3
Roy Rogers
(One to fill)
Lynbrook (17-18)
Trumpet 2
Francisco
Robertas Circus
(Two to fill)
ATLANTIC CITY
Steel Pier (17-18)
Mack & Desmond
Amazing Ballantine
Jackie Green
Ciro Rimac Co
BALTIMORE
Hippodrome (16)
Three Hearts

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
John Kirby Bd
John Kirby Orc
Gay Granada
The Freshmen Trio
Hill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartatta
Blue Angel
Eddie Mayehoff
Herman Chittison 3
Rose Murphy
Melissa Mason
Marcia Dale
Cecil Lewin
Gloria LeRoy
Billy Banks
Four Rose Buds
Bill Quentmeyer
Mitchell Brother
Michael Edwards
Milt Herth 3
Vincent Travers Orc
G'wich Village Inn
Marva Louis
Bob Howard
Ryan Twins
Fred Koval
The Harlequin
Hannah Williams
Fisher & White
Marga
Irving Conn 2
Hotel Astor
Theodora Brooke
De Angelo & Vanya
Ray Terrell
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Morton Downey
G Hamilton Orc
Mischa Borr Orc
Hurricane
Mickey Alpert Orc
Bobby Baxter
Harpers & Dale
Hur Honeychiles
Chuck & Chuckles
Jimmy Kelly's
Glenda Hope
Jeanne Lynns
Jo Ann Collier
Moya Gifford
Roberto & Alda
John Rockwood
Renee
Rosita
Margaret Gray
Virginia Falt
Carter & Ross
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Chela Campos
B Reilly
Harris, Claire & S
Servando Diaz 3
Machito Rhumba Bd
Latin Quarter
Witsons
Mazzone & Abbott
Doc Marcus
Sylvia & Christian
Adele Parish
Gaudsmith Bros
H Williams 3
Don McGrane Orch
Teddy Martin
Camay
La Vie Parisienne
Rita Angel
Natalie Bodanya
Ray Bourbon
Leon & Eddie's
Wendy Bishop
Eddie Davis
Sherry Britton
Cordova Trio
De Maye & Moore
Joan Summer
Johnny Thompson
Lou Martin Orc
Monte Carlo
Dick Gasparra Orc
Elayne Hume
Ralph Rotgers Bd
Nina Orla
Joe Ricardel Orc
Old Roumanian
Ralph Fielder
Harriet
Vera Niva
Murray White
Sadie Banks
Joe LaPorte Orc
Queen Mary
Naya Gracia
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Clark's Hawaiians
Rollins 2
Harold Green
Harry Reser 4
Novelaries
Sig Schatz Orc
Ruban Bleu
Imogene Coca
La Villa
Cedric Wallace Trio
Irwin Corey
Sammy's Bowery Gay 90's
Marty Reide
Jack Sheehan
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
P Barraganas Orc
Victory Boys
Lysa
Tony's Trouville
Cy Walter
Muriel Burton
Ubangi Club
Viola Jefferson
Hot Cha Drew
Versailles
Robert Field
LeBrun & Campbell
Florence Lessing
Betty Jane Smith
Jeri Sullavan
Ray Sinatra Orc
Machitos Bd
Village Barn
Zev Carver
Dick Thomas
Red River Dave
Estelle Loring
Tiny Clark
Gerri Gale
Pop Brownlee's H Wivel
Rob Lee
Graham Sis
Tommy Hayden
Rob Parker
Gertrude Hild
The Pavells
Harry Horton Orc
Zanzibar
Mills Bros
Marva Louis
Berry Bros
Tina Dixon
Bill Bailey
LeRoy Watts
Irv Carroll
Peewee Marquette
Evelyn Knight
Stuart Ross
Cafe Society (Uptown)
Hazel Scott
Jimmy Savo
Mildred Bailey
Teddy Wilson Orc
Cafe Society (Downtown)
Bonds & Cook
Wilma Gray
Josh White
Eddie Heywood Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Eddie Steele
Garland Wilson
Club 18
Roy Sedley
Vince Curran
Jerry Blanchard
Ann Paige
Eddie Lord
Ruth Wynn
Marsha Kent
Gordon Andrews O
Harry James Orc
Hotel Belmont Plaza
(Glass Hat)
Lee Mortimer
Beddy Bugbee
Whitey Roberts
The Gaynes
Dorothy Sbay
Glamour Girls
Payson Re Orc
Hotel Commodore
Boyd Raeburn
Hotel Dixie
Al Trace Orc
Tony Arden
Dequincey & Givens
Hotel Edison
Harold Stern Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Lani McIntire Orc
Momi Kai
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Dean Hudson
Hotel McAlpin
Gladys Tell
Frankie Froeba Orc
Club 51
Frankie Hyers
Pat Harrington
Jack Sharkey
"Prof" Adducie
Ben Tracey
Hilda Taylor
Peggy O'Neill
Marie McCall
Anita Chandler
Ben Tracy
Benny Martini Orc
Club 1-2-3
Roger Stearns
Copacabana
Bert Wheeler
Paul Douglas
Eunice Healey
Don Dennis
Dana Bari
Dee Turnell
Shep Fields Orc
Frank Marti Bd
Coq Rouge
Dick Wilson Orch
B Bizony Ensemble
Diamond Horseshoe
Bob Hall
La Pierre
Frank Ross
Herman Hyde & Co
Hazel Mangean 4
Ernest Hamory
Eric Correa Orc
Hotel New Yorker
Tony Pastor Orc
Mary Jane Yeo
Mary Jane Lawson
Peggy Whight
Bob Ballard
Arnold Shoda
Hotel Park Central
Louis Prima Orc
G & G Barnard
Hotel Pennsylvania
Glen Gray
Hotel Pierre
Myrus
Eddie Garr
Ellsworth & F'child
Stanley Melba Orc
Hotel Plaza
Hildegarde
Lao Kahn
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Walter Perner Orc
Johnny Cook Orc
Hotel Savoy Plaza
Clemente Orc
Narita
Joseph Marvin Orc
Hotel St. Regis
Freddy Miller Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
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GAUDSMITH BROS.
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ADELLE PARRISH
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"Roller Skating Follies"
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NOW IN SIXTH WEEK
Paramount, New York
COOKIE BOWERS
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BEN BERI
On Tour With Tommy Dorsey and His Orchestra
All Personal Management
EDDIE SMITH
Paramount Bldg., New York

Orph, Oakland, Drops Vaude; Talent Snarls

Oakland, June 13.

Fox West Coast has dropped vaudeville from the Orpheum after a long experimental headache growing out of talent difficulties and audience apathy.

Policy has been temporarily replaced by first run double bills.

NOW IT'S THE TWO TROJANS

The Three Trojans, acrobatic team, now are The Two Trojans: Sgt. Louis Regan and Pvt. Paul J. Brachard, who are in the Pacific fighting zone, do the same routines as before, only it's a two-man combo.

The two are with an all-soldier troupe.

Montreal Vaude Breather

Montreal, June 13.

The Gayety, only vaude theatre in Canada, temporarily closed Sunday (10) after a season started last summer. It will be dark until last week in August when the season resumes for another winter. Meantime, the theatre will be renovated.

20% Cancellation

Continued from page 3

producer-distributor can first secure permission from the courts to purchase or build a new theatre.

Radical changes are also called for by independent operators in the arbitration system which, if granted, would sooner or later result in a betterment of runs for independents in relation to producer-distributor circuit houses.

Big Five representatives are reported taking the latest proposals to their principals and another session with the Department of Justice is scheduled for Thursday (15).

There is currently more pessimism anent a peaceable outcome of consent negotiations than at any time in the past few months. Within the Department of Justice it is again felt, from accounts, that the Government will eventually be obliged to start divorcement proceedings in the courts against the Big Five.

The Government's victory in the anti-trust proceedings against the Pullman Co., according to all indications, has given the Department of Justice a stronger trading position in other anti-trust actions.

Big Five reps, it is understood, believe that a consent decree will be evolved and that court action will not be necessary. Meantime, no change has been reported in the stand of the Big Five against any further concessions than those already proferred in the consent proposals set up in the Jan. 20 decree draft.

Night Club Reviews

Casino on the Park, N.Y.

(ESSEX HOUSE)

Harold Stern Orch (13) with Frances Lane, Helen Hadley; Marjorie Cowen; no minimum or cover weekdays, Saturday $2 min. after 10 p.m.

Harold Stern, recently discharged from the U. S. Navy, lost none of his skill with the Strad while serving with Admiral King's men nor did he forget how to construct a melodious, full-bodied and sprightly musical organization. His new band is tailor-made for dancing and listening.

Three fiddles carry most of the melodic burden with three reeds, two trumpets and a trombone also prominent although somewhat more subordinated than in most bands of this type. Piano, which comes through with nice background music and occasional solo chores, drums and string bass round out. Deep-throated Frances Lane's voice is cued to Stern's lower register fiddle tones.

Stern's library sticks close to standards and boasts no socko arrangements, the band obviously being aimed more for dancing. Only weakness when caught was in Latin tempi, which didn't sparkle because of rhythm and maraccas difficulties. Helen Hadley plays intermissions on piano. Marjorie Cowen, songstress, also is heard when band is off duty.

Dancing starts at 10 p.m. to eliminate 20% tax for early diners. *Donn.*

Donn.

Cafe Zanzibar, N. Y.

Irv Carroll's Band (8), Pee Wee Marquette, Line (6), Tina Dixon, Bill Bailey, Marva Louis, Berry Bros. (3), Mills Bros. (5); $2 minimum.

The 30% tax may be giving Broadway spots a whaling these nights, but Carl Erbe and Joe Howard haven't become too intimidated by the disastrous results. Their Zanzibar has gotten a pasting, too, but they've had the courage to book in a 26-person, heavily budgeted show that's crack colored entertainment. If this show doesn't draw 'em, nothing will. And at last reports biz was skyrocketing.

There are at least three acts here that can headline in practically any theatre or nitery. They would be the Berry Bros. (3), Bill Bailey and Mills Bros. (5). And there's Marva (Mrs. Joe) Louis for s.a.

Mills Brothers, four singers and accompanying guitarist, are sock with their balladizing, capped by their "Paper Doll." The quintet doesn't go over as well as it might, however, in view of the act's spotting. They follow the Berrys (only two of the latter trio worked at show caught because of an ailing leg sustained by one at the nearby Roxy, from which they're doubling). And that's the tipoff. Nothing, seemingly, can follow the Berrys when they get through with their by-now standard acrobatic hoofing.

Bill Bailey is still idolizing Bill Robinson, whom he resembles considerably and copies (with due credit) in a couple of routines. That patter of Bailey's, however, still needs new gags.

Mrs. Louis is attractive and niftily coutouriered. Her voice shows a need of training, particularly when she reaches for high notes, but when warbling in the middle registers she gets by. She has an air of cultured refincment that's ingratiating.

Rest of the layout includes Tina Dixon, a rhythm shouter who does well enough early in the layout; Pee Wee Marquette, diminutive m.c., and Irv Carroll's band (8), the lone ofays on the layout. Carroll plays the show neatly, with maestro at the keys, and also for customer dancing. *Kahn.*

Slapsy Maxie's, L. A.

Los Angeles, May 23.

Jerry Lester, King Sisters (4), Billy Reed, Debonnettes (5), Ben Lessy, Sid Tomack, Patti Moore, Dewey Sisters, Freddy Slack Orch (15) and Imogene Lynn; minimum $3 Saturday, 2.50 weekdays.

Sammy Lewis' bistro seemed to be disproving opening night that the 30% cabaret tax is the kiss of death to night clubs. Room was loaded to its 600-capacity, plus overflow.

What brought out this pre-30% horde of spenders? Jerry Lester, long a fav, King Sisters, singing combo plenty solid, and Freddy Slack's able crew. It was sort of a homecoming for Lester. If there's anything in the zany repertoire he can't do, our calculations are faulty. His punch-drunk barytone bit is a gem and his whole routine is conducive to convulsion. However, Lester's material could stand considerable scrubbing. Couple of his gags were a little too rugged for even these blase habitues.

King Sisters run through several songs they've recorded, best being the novelty, "Franklin D. Sinatra for President." Debonnettes are precision performers, excelling in their machine age number simulating the movements of a giant turbine. Dewey sisters, decked out in Indian headdress, whirl and spin through a fast aero routine. Sid Tomack works with the comics in blackout skits.

Slack's music is neatly tempoed for dancing and backs up the show with potency. Imogene Lynn, vocalist with the band, is both personable and listenable.

Blue Room

(HOTEL ROOSEVELT, N. O.)

New Orleans, May 27.

Henry Jerome Orch (12), Betty McKaye, Jimmy Cook, Lebrac & Bernice, Duke Art, Jr. & Junior, Anthony & Allyn, Arthur Tracy; Minimum, $2.50.

An average show that falls short of past presentations in the town's swankest nocturnal rendezvous. Individually, however, several of the acts are okay.

Jerome has one of the youngest bands seen here in some time. He mixes his numbers well and offers smooth dance rhythms. Outfit is equally at home at sweet or jive. Leader lacks finish of most maestros who have fronted bands in spot. His chief fault is his emceeing.

Standout act is Art, Junior, who molds notables in clay along with a smooth line of chatter and an engaging personality. Betty McKaye and Jimmy Cook, working as separate acts in the show, are members of Jerome crew and each gets plenty of palm pounding for their warbling, especially the latter.

Lebrac, aided by Bernice, looker with a nice chassis, does a hot turn on a nine-foot unicycle to rate bravos. His juggling atop the one-wheeler while gal balances on his shoulders, is a nifty feat.

Anthony and Allen, well-dressed ballroom dance team, win plenty applause, their whirls and spins drawing several encores. Arthur Tracy, "The Street Singer," sings a highly palatable assortment of tunes including "Besamo Mucho," and other current faves to grab his share of kudoes.

Jerome's music keeps floor crowded during dance sessions.

Biz capacity when caught.

Liuz.

New Acts

CHELA CAMPOS
Songs
17 Mins.
La Conga, N. Y.

Chela Campos is a songbird imported by Jack Harris from Mexico, where she was featured on XEW, Mex radio outlet, and in El Patio, Mex nitery. She's a byword in Latin America because of her waxings, "Besame Mucho," which she introduced, and "Amor," both selling over a million discs.

Miss Campos is a looker. She doesn't use her physical (leg) disability to garner sympathy but registers by virtue of a sweet set of pipes and a know-how in songselling. Gal's a good bet for radio and a surefire click in class bistros. She had to beg off when caught after doing three encores in addition to her three regular numbers. Her stock in trade is the sock rendition of Spanish ballads. *Turo.*

LA VILLA
Harpist
9 Mins.
Le Ruban Bleu, N. Y.

Dusky harp strummer from Detroit making N. Y. nitery debut looks like solution of Ruban's problem of filling opening spot. La Villa replaces Daphne Hellman who held down the teeoff position with her harp for two weeks. Newcomer displays little in way of salesmansbip, being content to let her nimble fingers justify her presence on the tiny stage.

Opens with "Intermezzo," which is done cleanly and without too much fancy embroidery. "Long Ago and Far Away" gets brighter, but when La Villa goes into "Swanee River" the harp becomes a different instrument. This swings solidly and gets deft imaginative twists with all 10 of performer's fingers going on the time-and-a-half shift. Gal works theme of "Alexander's Ragtime Band" into "River" during clever improvising. Off to hand as solid as her music, she returns for "Endearing Young Charms" encore. *Donn.*

LEE DAVIS
Comedy
11 Mins.
State, N. Y.

Lee Davis, comedian, has satisfactory stage presence and a pleasant speaking voice both for emceeing, which he essayed here, and comedy.

His material is leaden and familiar, with scarcely a strong laugh line in his entire routine.

A bit about being a star in Hollywood is trite and colorless while his satirical singing-talking version of the Rinso White radio commercials is uninspired. *Mori.*

Loeb Outburst Creates Equity Stew At 31st Annual Meeting in N. Y.

Equity's 31st annual meeting last week turned out to be an unexpectedly sizzling session, during which many accusations were hurled by members in anything but parliamentary language. The storm center was Philip Loeb, who was defeated for re-election to the council, the association's governing body with which he's served for 10 years. So tense was the atmosphere that it recalled meetings in other years when policemen had to be on hand, a fact that was kept under cover.

There is a question of opinion as to whether Loeb talked himself out of winning, for he lost by a narrow margin, but it was generally lamented that he brought up a racial issue. Never before has the matter of race or religion bluntly arisen in meetings since Equity's inception.

Situation arose when tactics of electioneering were questioned and were brought before the council. Charged that a group headed by Kathryn Giveny and Ann Deere had distributed slips for several weeks containing the names of 10 out of the 15 council candidates, Loeb's name not being included. Council decided that members should be urged to attend the election meeting, so executive secretary Paul Dullzell sent telegrams to all companies on Broadway, asking the casts to be on hand. It was pointed out that one hour of pro and con discussion of the candidates was provided for.

Loeb's Outburst

Loeb from the floor asked why he was opposed, especially in light of the accolade recently accorded him by the council for his endeavors on behalf of Equity and for preparation of the outline designed for a merger of the talent unions. At one point he excitedly declaimed: "I know why some of you are against me—it's because I am a Jew."

Loeb singled out Maida Reade as a leader of those opposed to his candidacy, which she did not deny though she repudiated a suggestion of racial animosity. Loeb probably didn't win supporters by declaring that she had "purloined" Equity records. Actually, he used a shorter, uglier descriptive. Miss Reade, formerly one of the most active on the council had used Equity's addressograph list to mail out literature favoring Wendell L. Wilkie in the last Presidential campaign, for which she was censored by the council. At the next election she was defeated for re-election. Peggy Wood, among that group of councillors who resigned a couple of years ago because they were displeased with the election, spoke against Loeb, as did Clara Thropp, an elderly retired actress.

Claimed that some members changed their ballots, scratching Loeb's name, but others who agreed with his points of view are said to have made a switch in his favor. Bert Lytell, president of Equity, stated that he was in accord with many of Loeb's proposals during council deliberations but could hardly approve of some of his remarks during the meeting. Loeb was a leader of the Actors' Forum which furthered alleged "radical" ideas. It is undeniable that he accomplished reforms or changes in Equity rules which have been beneficial to actors. Forum, however, was accused of creating a schism in Equity. Several years ago it was presumably disbanded.

Strong attendance at the meeting was indicated by casting of 616 ballots, of which 608 were valid. Councillors who were elected for five years are: Patricia Collinge, 503; Philip Merivale, 493; Donald Cameron, 450; Alexander Clark, 449; Frank Wilson (colored), 441; Jose Ferrer, 393; Frederic Tozere, 364; Kathryne Givney, 363; Harvey Stephens, 358; E. John Kennedy, 339. Loeb received 323 votes, the next highest, missing out by 16 votes.

The 25th annual meeting of Chorus Equity was held Monday (12). Ruth Richmond, renamed executive secretary, reported a high membership of 4,527. Of that total 2,367 were engaged in 54 musicals, as against 1,959 chorines in 57 shows the previous year. Dullzell was re-elected chairman of the executive committee, with Jean Cumming, Charles Dubin, Roger Gerry, Philip Gordon, Juanita Hall and Jean Woods named from the membership. Gerald Moore is recording secretary, and Xenia Bank elected to represent the chorus on Equity's council for five years.

Amy Arnell Gets Cafe Release for 'Bed' Tour

Pittsburgh, June 13.

William Penn hotel, where she opened at Terrace Room last Monday night (5) for two weeks, permitted Amy Arnell to get out of her contract three days early when singer got chance to go on the road in "Early to Bed." She's taking over the Jane Kean role. Miss Arnell closes tomorrow (Wednesday) and will have only until the end of this week to rehearse for "Bed" before going on next Monday.

Replacing her on Thursday (15) will be Jerri Kruger, who wasn't to have opened until the 19th.

F.D.R. Endorses D.C. Muny House

Washington, June 13.

President Roosevelt has personally commended the movement to establish a Municipal Theatre in the District of Columbia. He wrote John Russell Young, Chairman of the Board of District Commissioners as follows:

"It seems to me that the Washington Municipal Theatre will score a helpful purpose in promoting the cultural life of the National Capital.

"I have always wished that greater use could be made of the Sylvan Theatre in the Monument Grounds, because of its easy accessibility and the opportunity it affords for large crowds to attend dramatic performances with entire comfort and convenience. The idea of a Municipal Theatre is praiseworthy from many points of view. Besides offering an opportunity to Government workers, teen-age groups and children for developing latent talents by association with professional performers, the wholesome entertainment thus afforded will counteract other and baleful influences which encourage juvenile delinquency.

"All success to a movement so potent for good.

"Very sincerely yours,

(signed) *Franklin D. Roosevelt.*"

The sponsors for the new Municipal Theatre will be called together next week to discuss and make plans for the first phase of operations. Those who have accepted membership on this Committee include: Assistant Secretary of the Interior, Oscar L. Chapman; Robert V. Fleming, president of Riggs National Bank; Dr. Paul F. Douglas, president of American University; Very Rev. Lawrence J. Gorman, president Georgetown University; Dr. Roy J. Defarrari, representing George Washington University; Mrs. Eleanor Patterson, publisher of the Washington-Times Herald; Bruce Baird, president National Savings & Trust Co.; Floyd D. Akers, chairman of the War Hospitality Committee; John J. Payette, zone manager, Warner Bros. theatres; Paul J. Schwarz, president of the Musicians Union; Morris Cafritz, of the Washington Boys Clubs; E. C. Graham, chairman of board, Hamilton National Bank; James E. Colliflower of Washington Board of Trade; Lt. Col. John Saul, Office of Chief of Staff, War Dept.; Prof. Willard Hayes Yeager of George Washington U.; Charles B. Dulcan, Sr., v.p. and g.m. Hecht Co. and Joseph D. Kaufman, member of Civilian War Services.

Robt. Armstrong Set For New B'way Farce

"Sleep No More," new farce by Arthur Strawn and Lee Loeb, Hollywood scenarists, has been pacted for immediate Broadway production by Clyde Elliott. Latter has just returned from the Coast, where he signed Robert Armstrong, also of films, for male lead. Casting of additional roles begins next week, with piece scheduled for rehearsal next month.

Elliott has produced stock and straight legits in Chicago. More recently he has been a distributor of indie films, namely "Ravaged Earth." He reportedly has a piece of Dave Wolper's "Follow the Girls," current Broadway musical smash.

Ex-Burley Comic to Do Wilde Play at Resorts

Steve Barody, former burlesque comic, will sponsor a streamlined version of Oscar Wilde's "The Importance of Being Earnest" for a 10-week tour of dancehalls and dining rooms of summer resorts.

Barody is directing only. He has laid out a route of short jumps to solve transportation problem.

Cast will comprise mostly former burlesquers, many of whom have had legit stock training prior to going burlesque.

Govt. Ends Equity Walkout in W-T Aussie Theatres

Sydney, June 13.

Calling in of a government arbitrator has brought Equity strike in legit theatres operated by Williamson-Tait to an abrupt halt, after walkout had lasted about two weeks. Non-Equity members agreed to join Equity within 14 days, and all Williamson-Tait theatres have been taken off blacklist.

Several arrests were made in minor disturbances at houses here and in Melbourne in past week. Equity declared the Royal theatre here on the blacklist and printers refused to print the theatre programs. Striking actors had been served with writs prohibiting their appearing in other theatres in efforts to raise strike funds before government stepped in.

Williamson-Tait planned to use a film policy at the Comedy theatre, Melbourne, and possibly in other houses under their control if walkout had continued.

Myerberg, Endrey In Counter-Claims On Theatre Expenditures

Aftermath of the quick closing of "A Strange Play," which stopped after one performance at the Mansfield, N. Y., is a claim for money by Michael Myerberg, who operates the house, and a counter-claim by Eugene Endrey, who produced it along with a curtain-raiser, "According to Law." Myerberg submitted an itemized bill to Endrey, detailing expenditures of $2,287, against which he acknowledges receipts of $1,394, and he contends that the producer owes him the balance.

Endrey paid Myerberg $6,000 for a two-week engagement, house to take care of stagehands and other operating expenditures. He does not question the bill as applied to the first week's rental, but contends that the theatre was not required to pay a crew for a second week, nor were there operating expenses. Rental was on the basis of $3,000 weekly and Endrey says he is entitled to a refund on the second week's rent, that claim, less the amount billed, being around $500.

"Play" was economically produced, total red being around $15,000. That was made possible because the settings were loaned Endrey by Emil Friedlander. Show was backed by the head of a downtown detective agency, who entered into an odd contract with one of the players, whereby he would get 25% of the salary earned. Under Equity rules, the cast received two weeks' pay, but it's doubtful whether the angel got anything back.

'Last of Summer' Gets Good London Press

London, June 13.

"The Last of Summer," which opened at the Phoenix June 7, received a favorable press, but is given only a 50-50 chance.

This is an adaptation of the mother complex novel by Kate O'Brien.

B'KLYN OFFICIAL'S PLAY

"Forgotten Sweethearts," authored by Jamie Kelly, former vauder and now deputy county clerk of Kings county, N. Y., is due to reach production next season by new combo of Stein & Rothenberg. Former is a Brooklyn attorney while latter is theatrical scenery-and-effects builder.

Locale of play is laid in Samoa. Kelly gathered material for it while a U. S. marine stationed in that territory some years ago.

D-Day Fails to Produce Expected B'way Biz Lag As Grosses Rise

Electrifying news of the Allied invasion of France was expected last week to further dent Broadway, which was on the downgrade anyway, but after D-Day there were general, though slight, increases in takings. However, some stayers had dropped so far that the closing notice went up as figured, at least three to ring down Saturday (17).

Last Wednesday (7), day after the invasion, saw spotty business at the matinees, with the citizenry standing by at radio sets, and while some shows reported the poorest matinee since opening, others, including the leading musicals, did great business. On that day some dailies eliminated all advertising and many departments, including theatrical news. The Times printed the alphabetical show list, but that was dropped by the Herald Tribune, which, however, carried a plain listing of shows and theatres, also the leading films. By Thursday (8) newspapers were back to normal, attitude of the average person reflecting a similar attitude in London. There was some expectation that amusements would stop entirely when D-Day arrived, but no semblance of such a plan developed. Cooler weather appeared to be more a factor in theatre-going than the war.

"Dream With Music" stopped at the Majestic, attempts to bypo attendance having failed, the players having done their share in helping keep the musical going by accepting minimum pay. The show could not play down the bad opening and disastrous press. It lasted two and one-half weeks, with the loss more than $200,000.

Announced to stop this week are: "Arsenic and Old Lace," Hudson; "Tomorrow the World," Barrymore, and "Decision," Ambassador. There will probably be other June withdrawals, but new attractions are still coming to town.

Most significant betterment was indicated at the Broadway; "Carmen Jones," claimed to have climbed more than 15%, takings being quoted over $30,000. Improvement is credited principally to the reduction in the ticket scale. Whereas the top was $4.80 ($6 on Saturday), "Carmen" now has the popular top at $3.

'Provincetown Follies" Slated for Broadway

"Provincetown Follies" will be readied as late summer Broadway entrant or early autumn offering under aegis of Provincetown Productions, Inc., of which George Van Schuder is managing director. "Follies" will be a book show. Perry Martin will stage.

"Follies" has book by Marjorie White and Hal Satterlee, with lyrics by Helen Maynard and music by Edward Kling. Piece will satirize little-theatre groups.

Initial production of "Provincetown Follies" was made over a decade back by Lee Morrison, who had previously been general manager for the Shuberts.

LaGuardia Relents On City Center Tix

New York's Mayor LaGuardia has evidently changed his mind about agencies handling tickets for the City Center, probably because practical showmen on the theatre staff have advised him that the house does not get the widest distribution when the sale of tickets are restricted to the boxoffice.

When the city-operated, city-owned theatre opened last season, the mayor declared himself opposed to agencies being permitted to handle tickets, which is said to have been protested by the managements of visiting attractions. Also reported that some theatregoers chided City Hall for this attitude. At that time the mayor was hot on "curbing the speculators."

Stated last week that a City Center representative approached certain well-known brokers, not only suggesting that they handle tickets for the house but it is alleged they were offered a bonus of 50c on each ticket so sold. Immediately the League of New Yoork Theatres warned agency people that acceptance of such gratuities is in violation of the legit ticket code. Because of the mayor's previous attitude, some brokers say they don't care to handle tickets for the City Center, regardless of the changed stance. City Center is not in the League nor contributory to its code, and it is questionable if the latter's enforcement board has jurisdiction over agencies in the Center matter. House now has "The New Moon," which is in its fifth week and has been faring rather well. Summer possibilities for the city's theatre are not clear since it has no cooling system.

Daniel Riesner, counsel for a number of independent brokers, is expected to go into court this week in an action testing the license commissioner's authority to prohibit agencies from collecting fees for the delivery of tickets. There are two courses of procedure, a decision on which action to pursue having been discussed early this week. One of the leading agencies may start a separate, similar action, although it was intimated that that outfit would collaborate with the indie ticket people.

Mull B'way Musical On Sinclair Lewis Satire

The Vagabonds, new player group of Greenwich Village, N. Y., are mulling a musical version of "Hobohemia," Sinclair Lewis' satire on Village characters produced a couple of decades ago at the now-defunct Greenwich Village theatre. Group is negotiating rights and sanction of the author to adapt to musical.

Harry Maley, real estate broker, who is underwriting Vagabonds and also its managing director, emphasizes that the company will be professionals and 100% Equity.

Current plans are to open at Cherry Lane theatre, Greenwich Village, for a brief tryout and then whirl over the subway circuit before hitting Broadway.

Sloane's Legit Plans

Everett Sloane is the latest to go into indie legit production.

Himself a prolific mike trouper, Sloane has opened production offices and has several play properties on the tapis.

ROSE TO DO 2 SHOWS INSTEAD OF 4 IN '44-45

Billy Rose's production schedule for next season has been sliced, plans presently calling for two productions rather than four. "Emily Brady," which was to have been done on the Coast, with Orson Welles directing, has been shelved because of casting difficulties, according to Jackson Leighter, one of Welles' associates. "Money, Money Money" has also been set back indefinitely, while the script is being revised.

Rose is concentrating on "Seven Lively Arts," musical with which he will relight the Ziegfeld with legit. Only other attraction that is definite is a revival of "Henry VIII," which has been assigned to Margaret Webster entirely.

Forrest Left 'Over 20G'; Bulk Goes to Widow

Theatrical organizations will receive the bulk of property left by the late Sam Forrest, stage director for the late George M. Cohan and Sam H. Harris, it was shown in a petition for probate of his will filed last week in New York Surrogates Court. His property is estimated at "more than $20,000."

Mary Ryan, former Broadway star, widow of the decedent, will have the income for life from the bulk of the estate. She is left, in addition, bank accounts and joint property outright.

At the widow's death shares in the residue will go to the Actors Fund of America, Jewish Theatrical Guild, Authors League of America Relief Fund, Federation of Jewish Philanthropic Societies, New York, Catholic Actors Guild, Episcopal Actors Guild, Catholic Charities of the Archdiocese of New York, The Players and Lambs.

Forrest died April 30 at the age of 73. For more than 30 years he was general stage director for Cohan and Harris. He was also prominent as a playwright, having written, among other plays, "A Word of Honor," "Paid," "Fulton of Oak Falls" and was co-author of "Red Light Annie" [illegible]

Inside Stuff—Legit

Burns Mantle, retired N. Y. News drama critic, who continues to edit his "Theatre Year Book," has elected what he thinks are the 10 best plays of the 1943-44 season, which he believes was a poor one. News Sunday (11) carried his selections, but Mantle, aware that some of the shows named were flops, asked readers to "hold your fire". Three on the list were unquestioned flops, those attractions having been: "The Innocent Voyage," "Outrageous Fortune" and "Storm Operation." The others, which scored hits, are as follows, although one is still in the question-mark division: "Winged Victory," "The Searching Wind," "Decision," "The Voice of the Turtle," "Over 21," "Jacobowsky and the Colonel" and "Pick-Up Girl."

Mantle comments: "In the third year of the war we are shy of both playwriting talent and playwriting enthusiasm. Men cannot fight, nor women weep, or watch others fight or weep, and have any heart in normal routines. Especially theatre routines. We are, in the main, lucky to have any theatre at all. . . . But thank heaven for the comedies. There have not been many of them, but they literally have saved the season by proving that the art of writing sane and stimulating fun shows for the theatre has not been lost."

Regardless of what he thinks of the season as a whole, several weeks ago Mantle gave the critics a verbal pasting for not selecting a "best play" as per usual custom.

Special edition of "The Call Board," marking the 30th anniversary of the Catholic Actors Guild, contains an article by Arthur Hopkins headed "New Day Coming." Veteran legit producer, now devoting himself to radio, predicts the rise of what he calls the professional community theatre, spread around the country, such projects to be more important than Broadway. Hopkins argues that individual judgment and responsibility for production are passing because at this time many shows have multiple backers who pass on scripts before investing their money. He says that if angels had to okay his first success, "The Poor Little Rich Girl," described as a "dread phantasy," it never would have been presented, same going for "Redemption" and "What Price Glory," sock success following the first World War.

Channing Pollock also contributed an article on "Some Last-Century First Nights," naming standouts, but concludes with: "At no time in my more than 50 years of theatre-going have I seen a better comedy, better acted and produced than 'The Voice of the Turtle' (Morosco, N. Y.), a more suspensive thriller than 'Angel Street' (Golden), a more entertaining musical piece than 'Oklahoma' (St. James), or a finer spectacle than 'Winged Victory'." Latter recently closed after a capacity engagement on Broadway and is now being filmed in Hollywood.

"Follow the Girls" moved from the Century to the 44th Street, N. Y., Monday (12) and while the latter house has about 150 seats fewer, ticket scale is such that the musical can gross $37,000 in the new spot, not much under that of the Century. "Girls" is scaled at $4.80, but the top is $6 on both Friday and Saturday nights, instead of the latter only as heretofore. Mezzanine and balcony rates are up, with $4.80 and $4.20 the box-office prices in the front sections.

Four musicals have the $6 rate on the final two nights of the week, although "Mexican Hayride," one of them, has that price throughout the week. Others, in addition to "Girls," where the top is tilted on the two nights mentioned are "One Touch of Venus," 46th Street, and "Ziegfeld Follies," Imperial.

Career of Arthur Cunningham, baritone, who passed away in San Francisco June 3, although prominent for his delineation of Gilbert & Sullivan comic opera roles, was actually far more extensive. In addition to his G&S chores he supported Anna Held in several musicals, Fritzi Scheff and Lillian Russell, among others. Also a featured member of Arthur Hammerstein's "Rose-Marie" and the Shuberts' "My Maryland." He had been leading baritone with the Tivoli Opera Co. of San Francisco from 1901 to 1906, and is best remembered on the Coast for his rendition of "My Own United States" in Julian Edwards' spectacular American opera, "When Johnny Comes Marching Home."

"Early To Bed," Broadway musical which has been playing the Jules Leventhal subway circuit in Flatbush and the Bronx, may be toured further if a snag about chorus replacements is overcome.

The show, with Ruth Webb in the Muriel Angelus lead role, has been alternating at the Flatbush and Windsor theatres, playing a week at each, then returning to both houses for a second week. Show is at the Windsor now. If full chorus can be assembled for a further tour, the show will be booked into Newark week of June 20 or 27, to be followed by a fortnight in Philadelphia.

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ELITCH OPENS JUNE 25 FOR ITS 53D SEASON

Denver, June 13.

Elitch summer theatre opens for 10-week season June 25 with "Another Love Story." Opening for the 53d year, Elitch is the oldest summer theatre in the world.

George Somnes will direct for his 10th year, and Raymond Burr and Martha Sleeper will carry the leads. Reservations indicate as good a year as last, which broke all records. Only two of last year's company will be back—Helen Bonfils (Mrs. George Somnes) and George Calvert.

Ballet Theatre Season

The Ballet Theatre, which recently completed its "greatest" season, will start its fall season at the Metropolitan Opera House in late September with a five-week engagement, to be followed by six weeks there in the spring. S. Hurok is the impresario.

Company leaves next month for Coast, where it will make appearances in San Francisco, Seattle, Portland and the Hollywood Bowl this summer.

SETS RESORT SEASON

Murray Brown has given up angling for Daly's, N. Y., but instead has pacted the Playhouse, Kiamesha Lake, N. Y., for a 12-week season beginning July 1. Opener will be "Bad Company," authored by Brown and featuring Esta Borden.

Playhouse is adjacent to the Mayfair hotel, and operated by hotel's management.

Play on Broadway

Broken Hearts of Broadway

Selected Artists, Inc. (in association with Alan Corelli) presentation of oldtime melodrama in two acts (11 scenes) by Ralph Matson. Staged by author. Features Bibi Osterwald, George Spelvin, Derrick Lynn-Thomas and Natalie-Hammond Core. Opened at N. Y. Music Hall, June 12, '44; $1.20 top.

Sal....................Bibi Osterwald
Captain Faraday..........George Spelvin
Peter Coverly........Derrick Lynn-Thomas
Daisy Blowhard.....Natalie-Hammond Core
Twinkle Fleetfoot............Brian O'Mara
Mrs. Faraday..................Louise Kelley
Prudence Faraday........Margaret Linskie
Osmund Blowhard............Steve Cochran
Spider Gideon....................Max Leavitt

And the Empire State Quartet (Ivar Ivarson, Fred Pollier, Edwin Cooney, John Petterson).

Admixture of rathskeller and gaslight drama has been parlayed to whopping dividends in the past, and this presentation of "Broken Hearts of Broadway" follows the general pattern of its tear-jerking predecessors. But with less happy results. Its tenure in the New York Music Hall (ex-Central Opera House) will depend mainly on the quality of the beer served and the degree of the humidity.

"Broken Hearts" is mildly amusing hoke. Programmed as "an old-fashioned melodrama," play abounds in the lush cliches of the Gibson Girl era, and is rich in ad libbed asides, bits of business, and overt audience cues for hisses and wild applause.

Meller's chief virtue is its straight ten-twent-thirt angle, making for a heroine predisposed to sweetness and light, a right-guy hero (circa 1890 standards) and a heavy with a handlebar mustache and a Wall street background. In brief, the cards are stacked from the outset and the audience is in on the deal.

"Broken Hearts" suffers its worst beating in its presentation sans microphones in an overly-spacious hall (capacity 1,700) lacking proper acoustics. And lack of cooling facilities doesn't help either.

A highlight is the intr'acte olio of musical vocals dating back to the mauve decade. The music carries better than the stage declamations and the quality of the voices is a couple of notches higher than the actors' mugging. It's good and loud, too.

Play Out of Town

Song of Norway

Los Angeles, June 12.

Edwin Lester production (under auspices of Los Angeles Civic Light Opera Assn.) of two-act operetta (seven scenes) based on life and music of Edvard Grieg. Stars Irra Petina, Walter Cassel, Helena Bliss, Robert Shafer, Sig Arno; features Ivy Scott, Walter Kingsford, Charles Judels, Roy Gordon, Egon Brecher, Alexandra Danilova, Frederic Franklin. Musical adaptation and lyrics by Robert Wright and George Forrest, from a story by Homer Curran. Staged by Charles K. Freeman; choreography, George Balanchine; orchestral and choral arrangements and musical direction, Arthur Kay; settings, Lemuel Ayers; costume design, Robert Davison. Opened at Philharmonic Auditorium, Los Angeles, June 12, '44; $3.90 top.

Los Angeles Civic Light Opera Co. may have a hit on its hands in this new operetta based on the life and music of Edvard Grieg. On its premiere it was given most enthusiastic reception of any of spring series, and although created for only L. A. and Frisco it should be taken east for operetta-hungry theatregoers.

Hugely in its favor is freshness the perennials invariably lack, and score that can't miss. Those who are tiring of revivals will find much to cheer about in this gay and colorful musical of Norwegians. Story needs pace and tightening, and once that's accomplished paeans of praise may flow from the pens of critics. As presented here production is first rate and cast much stronger than projected by traveling operettas. L. A. Civic is said to have around $65,000 tied up in presentation and should get it back with added prestige. Heading cast are two solid draws in Irra Petina and Helena Bliss topping femme side, and Walter Cassel, Robert Shafer, Charles Judels and Sig Arno as male bulwarks. Alexandra Danilova and Frederick Franklin, from Ballet Russe, pace mixed chorus in fast and tinkling dance routines.

Grieg music has been freshened and tempoed for operetta trade and never allowed to become ponderous. Homer Curran, Frisco theatre operator, contributed story which is along familiar romantic lines. Sets by Lemuel Ayers, who provided scenic background for "Oklahoma," are tasteful and ornate.

Miss Petina is given star billing but it's no runaway. She has solid competish most of way from Bliss, Cassel and ballet stars.

Piece stays for three weeks and then moves to Frisco for perhaps longer stand. If it's taken east it should click if cast isn't weakened and pace speeded. Operetta lovers should flock to it if for nothing else but the Grieg score.

Time is ripe for new light opera and "Song of Norway" should fill bill handily. *Helm.*

Anvil Theatre Outfit Readies B'way Prod.

A. N. Y. dramatic group, calling selves the Anvil Theatre, has gone up to Peterborough, N. H., to spend the summer readying a play for commercial production on Broadway this fall. Group's director is Wendell K. Phillips, who directed "War President," which the Experimental Theatre staged at the Shubert, N. Y., in April.

Play to be done is "Inquire Within," by Fredric and Frances Day, playwrights in the group. Philip Sann, who appeared in "War President," heads the actors in the group.

Legit Followup

"THE DOUGHGIRLS"
(Lyceum, N. Y.)

Betty Furness, Leila Ernst and Peggy French stepped into the principal roles of Joseph Fields' "The Doughgirls" at the Lyceum, N. Y., last Mon. (5), replacing Virginia Field, Arleen Whelan and Doris Nolan. Original trio had been in since the play's opening, Dec. 30, '42, Miss Field dropping out to have a baby, other two being Hollywood-bound.

Switch by new trio was smoothly done, the girls having had over a year's experience in the Chicago or touring companies to make them feel at home on the Lyceum's boards. Girls stack up fairly well with their predecessors, weakest link being Miss Ernst, who plays the scatter-brained Vivian blandly enough, but without Miss Whelan's softness and charm. Miss Furness has a dry humor like Miss Field's, with an approach that is brassier but just as effective. Miss French's Nan has the same hard-boiled attractive quality of Miss Nolan.

The bloom has worn off of the show, of course, but most of the gags are still good and the satire on an accommodation-less wartime Washington is still very pertinent. King Calder and Reed Brown, Jr., remain hard workers, but the supporting parts are still done best, as in William J. Kelly's Gen. Slade and Ethel Wilson's Judge Blake. *Bron.*

Richardson, Olivier Out of Army to Legit

London, May 19.

Ralph Richardson and Laurence Olivier have been released from the Fleet Air Arm where they have served since the war started.

They have taken over direction of the Old Vic theatre company, and will appear with Dame Sybil Thorndike, and others in a repertory of classics and plays by contemporary authors.

Revive '8:40 Revue'?

Hollywood, June 13.

Plans are afoot for reopening the lately folded "8:40 Revue," with Felix Young eliminated, the same physical production, with nut and admission shaved, new show is titled, "Heads and Tails" and will be more intimate in delivery.

Danny Winkler negotiating to bring revue into the Music Box here.

NEW-TALENT SHOWCASE

Jules Denes, European playwright-director, has taken over former Master Institute of Arts, N. Y., and will rechristen it the Career theatre. He intends to get under way July 2 with "Variety Revue of 1944" as initial production.

Idea is to showcase talent of legit and music fields via productions to be made bi-monthly.

Scarcity

Continued from page 1

talent is chief reason for decision of Warners to jettison variety layout pending favorable bookings. House has run into booking difficulty from time to time, and on several occasions during the last year theatre has voided its stage offering in favor of continuous pix.

Similarly, in Louisville the National is dropping full-week vaude for weekend operations. The Albee, Cincinnati, closes out its stage shows for the season on June 16, but other RKO houses, including the RKO, Boston; Palace, Cleveland, and Golden Gate, San Francisco, will remain status quo despite fact that biz continues below par in most spots.

Unusual number of houses, including the Adams, Newark, and other New Jersey vauders of lesser stature, including the Majestic, Paterson, and Liberty, Elizabeth, have already followed their whilom practice of folding until the autumn.

Fund Pledges Aid Philly Opera Plans

Plans for a nation-wide tour next season of the Philadelphia Opera Co. starting in October for at least 20 weeks have been completed. All outstanding obligations of the organization are in the process of being met in full, and pledges are being received which insure realization of a complete 1944-45 season, despite reports to the contrary, according to David Hocker, who has been reappointed general manager.

Performances of "The Merry Widow," "Tosca," "Marriage of Figaro" and "La Boheme" will be given at Philadelphia's Academy of Music, March 1 and 14 and April 3 and 17. Prior to that, the 20-week tour will include two weeks in San Francisco, among other key-city dates. S. Hurok will manage and supervise the trip, the seventh for the company.

Henry E. Gerstley has again been elected president. Other officers include: Mrs. John White Geary, 1st v.p.; Mrs. Charles R. Tyson, secretary, and E. Raymond Snedaker, treasurer. Directors renamed are: Cummins Catherwood, Nathan Hamburger, John Harvey, Edward S. Lower (also reappointed counsel), Henry P. McIlhenny, Fredric R. Mann, Mrs. J. David Stern, Deems Taylor, Mrs. William T. Tonner and Charles Newbold Welsh, Jr.

Frisco Preem Slated For All-Negro Revue

Hollywood, June 13.

Lou Victor, independent publicist, is going in for stage production with an all-sepia show, "4 and 20 Blackbirds," slated to open in August in San Francisco, with Clarence Muse signed as director.

Cast consists of Ben Carter and Mantan Moreland as comic leads, June Richmond as thrush, 12 show-girls and Sweethearts of Rhythm, 22-piece all-girl Negro orchestra. Play, backed by Frisco and local coin, will play several Coast towns before hitting Los Angeles.

Test Indpls. Operetta

Indianapolis, June 13.

Outdoor summer opera will be introduced to Indianapolis on an experimental basis with the three-night presentation, July 21, 22, 23, of "The Pirates of Penzance" in the amphitheatre at Garfield park by a sponsoring committee in cooperation with the Indianapolis Department of Public Parks. The project will be financed privately.

The performances will be staged by the Jordan Civic Operetta Guild, directed by Charles Hedley, a local outfit that did sock boxoffice at the Civic theatre with 10 performances of the same show indoors last winter. There will be no admission charge for the test series, which will lead to a permanent summer light opera organization here if conditions warrant, J. M. Bloch, member of the Park Board announced.

Shafer Leases Music Box

Hollywood, June 13.

With the closing of "Meet the People" June 17, George Shafer takes over the Music Box theatre under a new lease for the production of legit shows in the Hollywood boulevard spot.

Shafer has acquired rights on "Little Jesse James" but will probably delay that production while he tries out another play.

'Decision' for Leventhal

"Decision," Edward Chodorov's anti-fascist drama which closes on Broadway Saturday (17), will go on the Jules Leventhal subway circuit directly following, playing the Flatbush theatre, Brooklyn, week of June 20 and Windsor, Bronx, June 27.

Most of the original Broadway cast are expected to sign for the two weeks.

M-G BUYS 'COPPER CAMP'

Hollywood, June 13.

Metro bought "Copper Camp," a yarn whipped up several years ago by a WPA Writer Project unit functioning in Montana.

Tale, dramatizing the growth of Butte as a copper city, will be one of the studio's high-budget productions on the 1944-45 program.

Chi Sturdy; 'Rebecca' Ends Run, 11½G, 'Rose Marie' 10½G, 'Yankee' 17½G

Chicago, June 13.

Summer operetta season at the Civic Opera House got underway last Friday (9) with "Rose Marie." "Rebecca" called it a run at the Selwyn Saturday (10) and took $15,000 on its final week. "Connecticut Yankee" at the Studebaker and "Tropical Revue" at the Blackstone are pulling up stakes next Saturday (17). "Let's Face It" opens at the Selwyn tonight (13).

Estimates for Last Week

"Connecticut Yankee" Studebaker (2d week) (1,400; $4.20). Business disappointing. Closing next Saturday (17). About $17,500.

"Kiss and Tell," Harris (57th week) (1,000; $3). Staying around $10,500.

"Oklahoma," Erlanger (30th week) (1,500; $4.20). Sellout $30,000.

"Rebecca," Selwyn (8th week) (1,000; $3). About same on last week to top $11,500. Closed Saturday night (10).

"Rose Marie," Civic Opera House (3,600; $2.50). Initial bill of 14-week operetta season under Shubert direction. First three performances drew $10,500.

"School for Brides," Civic (900; $3). Gained a little; $8,800.

"Tropical Revue," Blackstone (5th week) (1,200; $3). Closing Saturday (17). Slipped to $13,500.

"Uncle Harry," Great Northern (6th week) (1,400; $3). Dropped to $10,500.

'INDIANS' $13,500 IN WASH. TRYOUT

Washington, June 13.

"Ten Little Indians," Agatha Christie mystery thriller, grossed $13.500 in eight performances at the National theatre last week. Play goes to Philadelphia for further polishing, then New York.

"Tobacco Road" found such a healthy advance sale on its 10th visit that it accepted two extra performances on Sunday (18), making a 12-show engagement. "Abie's Irish Rose," which follows, has tickets on sale for three weeks. Nothing has been booked beyond that date.

ATAM Elects Five To Senior Standing

Association of Theatrical Agents and Managers has elected five apprentices to senior standing at the recommendation of the union's press agents chapter, the quintet having completed three years as associates. Accorded senior standing are Joe Roberts, who is of the "Hats Off to Ice" (Center) staff; Stanley Seiden, Leonard Traube, Slater Barkentine and Philip Blum, latter duo being in the Army. While the listed ATAMers have senior rating, which entitles them to minimum salary of $165 weekly, they may not go to the road, being restricted to New York for three years.

Only new house manager elected is Al Rosen, formerly at Loew's State, N. Y. He recently went to San Francisco to enter the manufacturing business but returned at the behest of his wife.

ATAM's annual election was held Monday (12), regular ticket being unopposed, with Saul Abraham again re-elected president. Revisions in the basic agreement with the managers have about been agreed upon after more than a year of negotiations.

Current London Shows

London, June 13.

"Last of Summer," Phoenix.
"Arsenic & Old Lace," Strand.
All Star Variety, Palladium.
"Alice in Wonderland," Scala.
"Blithe Spirit," Duchess.
"Crisis in Heaven," Lyric.
"Druid's Rest," St. Martin's.
"Dancing Years," Adelphi.
"G'nite Ladies," Whitehall.
"How're They at Home," Apollo.
"Ideal Husband," Westminster.
"Lilac Domino," Majestys.
"Lisbon Story," Hippodrome.
"Love Racket," Princes.
"Meet Me, Victoria," Vic Palace.
"Mr. Bolfry," Playhouse.
"Night In Venice," Cambridge.
"Old Chelsea," Winter Garden.
"Panama Hattie," Piccadilly.
"Pink String," Duke of York's.
"Quaker Girl," Coliseum.
"Quiet Weekend," Wyndhams.
"Shall No Night," Aldwych.
"Soldier Xmas," Vaudeville.
"Something in Air," Palace.
"Student Prince," Stoll.
"Sweeter Lower," Ambassador.
"10 Little Niggers," St. James
"Uncle Harry," Garrick.
"While Sun Shines," Globe.

Cooper-Scheff NG $4,000 in Toronto

Toronto, June 13.

With everyone glued to the radio for invasion news, first summer theatre production at the Royal Alexandra here nosedived for a bad $4,000 but saw weekend business zooming, with Saturday night a virtual sellout.

Opener was Fredrick Lonsdale's "Aren't We All," with Melville Cooper and Fritzi Scheff.

'LOVE ON LEAVE' NICE $10,000, BOSTON

Boston, June 13.

Four legit stands opened last week to good but not exceptional business, but figured plenty solidly for this time of year here. "Love on Leave" opened Monday (5) and was branded "tasteless" all around, but belly-laugh humor is drawing customers. "For Keeps" maintained initial level and "3 Is a Family" likewise. Cambridge strawhat opened nicely and continues this week with "Another Love Story," Madge Evans starring.

Estimates for Last Week

"For Keeps," Plymouth (1,474; $3). Finished up two-week pre-B'way stand at nice estimated $8,800. Show substantially revised to contend. House dark this week.

"Love on Leave," Wilbur (1,300; $3). Opened Monday (5) and although socked by notices seemed set with a good if not exceptional $10,000, estimated. Final week here current.

"3 Is a Family," Colonial (1.500; $2.40). Still in the running on fifth week for estimated $8,000. No end in sight.

AAA Decides for Abbott On Plaint By Backer

Claim brought against George Abbott by Henry Sussman in the closing of the William Saroyan comedy, "Get Away Old Man," was decided against Sussman by the American Arbitration Association at a hearing last Thursday (8).

Sussman, a limited partner in the Abbott production, which opened on Broadway Nov. 24, '43, brought suit when Abbott closed the show Dec. 4, claiming he hadn't received notice of the closing as per contract. Although receiving part of his investment, Sussman wanted back all of it, or $6,000.

'Marietta' to Open Grand Rapids Season

Grand Rapids, Mich., June 13.

The Grand Rapids Municipal Opera Co. will open its season at the Ramona Park theatre July 3, with "Naughty Marietta." Two Metropolitan Opera singers, Marita Farrell and John Gurney, have been signed for the season.

Others include Bernice Claire, Marie Nash, Lorna Byron, Melissa Mason, Jules Epinilly, Virginia Bolen, Ray English, Nils Landin, William Scully, Dean Dickens, Harold Patrick, George Lipton, Jann Moore, Rowan Tudor, Frances Comstock, Don Liberto, Helen Lanvin and Helen Thompson. Eileen O'Connor will be ballerina; Richard Gordon, musical director, and Theodore Adolphus, dance director.

Denis Du-For, production manager, announces shows to be produced are "Roberta," "Robin Hood," "Rosalie," "New Moon," "Hit the Deck," "Babes in Toyland" and "Vagabond King," last named to run two weeks, others one week.

'Abie' $9,000, Balto

Baltimore, June 13.

"Abie's Irish Rose," making a belated visit to Ford's here last week, ran into fairish weather, break of cooler temperatures to offset season-end cloth, winding up with okay $9,000.

House will be given an overhauling during the summer months after good season.

'Father' 16G, Seattle

Seattle, June 13.

"Life With Father," scaled from $3 at the 1,450-seat Metropolitan, grossed estimated $16,000 last week, very good.

Third time here for "Father."

'Ladies' 15G, Detroit; 'Soak' Up to $7,500

Detroit, June 13.

"Good Night Ladies" continues at a good pace at the Cass, tucking in approximately $15,000 in the third week after maintaining a $16,000 level for the first two weeks. Top at $2.75.

"The Old Soak," with Guy Kibbee, took a lift in its final week, getting $7,500 at the Lafayette as compared to $6,600 in the third week. Top price here is $2.20. House goes dark for a week when it relights June 18 with "Kiss and Tell."

ACTIVE PHILLY SUMMER; 'TAKE BOW' $18,000

Philadelphia, June 13.

Indications for a more or less active summer legit season here in Philly have been further borne out by recent developments. First of all, "Ten Little Indians," the mystery-thriller which opened last night (12) at the Forrest theatre, has had its run already extended a second week, sans benefit of local notices, etc. Show looked very good in Washington; but producers (Shubert and De Courville) figure it needs smoothing, hence extra six days here.

The Forrest is also now officially announced to get the new Mae West musical, "Catherine Was Great," skedded on Wednesday, July 5, and set for two and a half weeks. An intermediate booking (June 26) is still mentioned as a possibility.

The Walnut and the Locust are apparently shuttered for the season, although the latter, which has a partial cooling system, may try another booking.

City's next opening will be this week Friday (16th) when Theron Bamberger's Bucks County Playhouse starts its third season in the ballroom theatre of the Bellevue Stratford hotel, where it went when forced by gas and tire rationing to leave its rustic New Hope home. First show is "There's Always Juliet," with Kitty Carlisle. Management is said to be dickering with Tallulah Bankhead for an early guest spot. "Juliet" will run a week and two days (11 performances); after that shows will open Monday nights and stay a week.

Last week found plenty of good trade in the three legit playhouses. "Slap Happy" (now "Take a Bow") got a very satisfactory $18,000 in its third (and added) session at the Forrest. That was very nice and ended a profitable run, but even more remarkable was the $8,800 turned in by "Tobacco Road" in its 2d and final week of its 12th local engagement. House was the Walnut.

Even "Slightly Scandalous," despite severe local panning, picked up a few hundred dollars to hit $4,800 in its 2d and last week of a tryout run at the Locust.

Current Road Shows

(*June 14-24*)

"A Connecticut Yankee"—Studebaker, Chicago (14-17).

"Abie's Irish Rose" (1st Co.)—Ford's, Baltimore (14-17); National, Washington (19-24).

"Abie's Irish Rose" (2d Co.)—Auditorium, Oakland, Cal. (14); Union High School Audi., Salinas (15); Junior College Audi., Ventura (17); Civic Audi., Pasadena (19); Municipal Audi., Long Beach (20-21); Russ Audi., San Diego (22-23); Loberto, Santa Barbara (24).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (14-24).

"Good Night, Ladies"—Cass, Detroit (14-24).

"Janie" — Geary, San Francisco (14-24).

"Kiss and Tell" (2d Co.)—Harris, Chicago (14-24).

"Kiss and Tell" (3d Co.)—Shubert Lafayette, Detroit (18-24).

[illegible] Majesty's, Montreal (14-17).

"Let's Face It"—Forrest, Philadelphia (14-17); Selwyn, Chicago (19-24).

"Life with Father" (2d Co.)—Strand, Vancouver, B. C. (14-16); Royal Victoria, Victoria, B. C. (17); Capitol, Yakima, Wash. (19); Marlow, Helena, Mont. (21); Fox, Butte, Mont. (22); Paramount, Idaho Falls, Idaho (24).

"Love on Leave"—Wilbur, Boston (14-17).

"Oklahoma" (2d Co.)—Erlanger, Chicago (14-24).

"Rebecca"—Selwyn, Chicago (14-17).

"Ten Little Indians" — Forrest, Philadelphia (19-24).

"Three Is a Family" (2d Co.)—Colonial, Boston (14-24).

"Tobacco Road"—National, Washington (14-17).

"Tomorrow the World" (2d Co.)—Metropolitan, Seattle (14-17); Mayfair, Portland, Ore. (20-22); Senior High School Audi., Sacramento (24).

"Tropical Revue" — Blackstone, Chicago (14-17).

B'way Up; 'Old Devil' NSG $4,000 In 1st Week, 'Jones' Soars to 30G, 'Decision,' 'Tomorrow,' 'Dream' Out

Cooler weather and a favorable reaction following D-Day accounted for some improvement on Broadway last week. Some shows could not recover enough and are on the way out. Others are going on a summer basis with players accepting salary cuts so that the runs will have a better chance through the hot period.

"That Old Devil" was the solo new entrant last week and was thumbed-down, with chances doubtful. "Dream With Music" couldn't make it and stopped. Two new shows this week and three slated to debut next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Golden (131st week) (D-789; $3.60). Weathering the slump fairly well; can get by to modest takings on summer basis; $6,000.

"Arsenic and Old Lace," Hudson (CD-1,094; $3.60). Final and 180th week (nearly three and one-half years) of hit; among longest runners in years; bit better with closing announcement; around $7,000; "Love On Leave" will follow.

"Carmen Jones," Broadway (28th week) (CD-1,900; $3). Lowered scale saw favorable boxoffice reaction; higher gross with plenty larger audience; quoted over $30,000.

"Chicken Every Sunday," (Plymouth (10th week) (C-1,075; $3.60). Picture rights disposed of but will continue according to plans; better last week; around $9,000.

"Decision," Ambassador (D-1,105; $3.60). Final and 20th week; fared moderately well but gross dropped to around $5,000.

"Dream With Music," Majestic. Stopped Saturday after three and one-half weeks; major musical disaster.

"Follow the Girls," 44th Street (9th week) (M-1.509; $4.80). Spring musical success moved downtown to house newly equipped with air cooling; was getting big money at Century; last week over $38,000 estimated.

"For Keeps," Miller (CD-940; $3.60). Presented by Gilbert Miller; written by F. Hugh Herbert; opens tonight (14).

"Helen Goes to Troy," Alvin (7th week) (O-1,357; $4.80). Went up a bit, with takings estimated around $25.500; that figure regarded quite okay for operetta.

"Jacobowsky and the Colonel," Beck (13th week) (C-1,214; $3.60). One of the spring's most solid successes; back to around $21,000, virtual capacity; standees at night.

"Kiss and Tell," Biltmore (63d week) (C-920; $3.60). One-set long runner has been off but still should turn a profit both ways; around $8.500.

"Life With Father," Empire (240th week) (C-1,082; $3.60). Run leader slightly better and quoted over $11,600; run contenders wither but this one stays on.

"Mexican Hayride," Winter Garden (19th week) (M-1,523; $6). Hasn't varied since opening; unquestioned top grosser, with highest scale on list; over $45,000 again.

"Oklahoma," St. James (62d week) (M-1,520; $4.80). Business here is always the same—capacity plus standees with the gross at $30,600 every week.

"One Touch of Venus," 46th Street (36th week) (M-1,319; $4.80). Some disaffection previous week hardly noticed last week when the gross went to better than $33,000.

"Pick-Up Girl," 48th Street (5th week) (D-909; $3.60). Was overquoted; last week approached $8,000 as against bit more than $5,000 the previous week; aims to stick; picture rights sold.

"Over 21," Music Box (23d week) (C-[illegible]; $3.30). Although the pace [illegible] weeks, intention is to span summer; quoted nearly $12,000, which is quite profitable.

"Ramshackle Inn," Royale (23d week) (CD-996; $3.60). Slipping and looks doubtful to stay much longer; around $7,000.

"Slightly Scandalous," National (C-1,154; $3.60). Presented by Charles Leonard; written by Frederick Jackson; rehearsed on Coast; opened Tuesday (13).

"That Old Devil," Playhouse (1st week) (C-865; $3.60). Critics panned comedy that was originally done on Coast, and first week indicates weak chance; under $4,000.

"The Doughgirls," Lyceum (76th week) (C-993; $3.60). Held its own by narrow margin and was quoted slightly over $10,500; new femme leads originally in Chicago company doing alright.

"The Searching Wind," Fulton (9th week) (C-948; $4.20). Solid success with standees most times; Thursday night off but claimed gross around $20.000.

"The Voice of the Turtle," Morosco (27th week) (D-955; $4.20). Has not varied in any degree and with standees the gross is $22,000 and over.

"Tomorrow the World," Barrymore (C-1,064; $3.60). Final and 62d week announced, but there's a possibility of staying on; approximately $8,000.

"The Two Mrs. Carrolls," Booth (45th week) (D-712; $3.60). Little change from lowered takings but better than $11,000 claimed, goodly money for this drama.

"3 Is a Family," Belasco (57th week) (C-1,007; $3). Summer continuance depends on weather from now one; rated around $6.500.

"Wallflower," Cort (21st week) (D-1.064; $3.60). Not too strong but summer continuance intended; last week estimated around $7,000.

"Ziegfeld Follies," Imperial (62d week) (R-1,427; $4.80). Has fair chance to stick through July although pace down around $23,000.

REVIVAL

"Othello," Shubert (34th week) (D-1,325; $3.60). Went off but still drawing remarkable business with last week $20.000 or more; two more weeks after this.

"New Moon," City Center (4th week) (O-2.963; $2.40). Somewhat better than estimated; was held over and is dated to finale Saturday (17); $18,000.

VAUDE-REVUE

"Take a Bow," Broadhurst (1,160; $3). First vauder this season; opens Thursday (15).

ADDED

"Broken Hearts of Broadway," N. Y. Music Hall. Beer-at-tables joint with old-style meller at pop prices; opened Monday (12).

NEIGHBORHOOD

"Janie," Flatbush, Brooklyn.

"Early to Bed," Windsor, Bronx; booked back for repeat.

"Blithe Spirit," Queensboro, L. I.

L.A. LEGIT FLOURISHES; 'JANIE' ENDS WITH 11½G

Los Angeles, June 13.

D-Day effect upon legit boffos here was negligible, with most houses holding up to standard takes, and overall business a little better than usual. "Janie" pulled out of the Biltmore with $11,500 for the final stanza and a total gross of $25,000 for the two and one-half week run. Slated for revival at the Musart tomorrow (Wed.) is "Night Must Fall," with John Cousins putting the house back on a strictly professional basis after having little theatre policy.

"Personal Appearance" at the Mayan went for $9,000 on the first full week, and is climbing for a $9,500 on the second. "Surprises of 1944" at the Playtime also rounded out its initial full period with a very good $4,100, and looks for a similar score, due to heavy window play this week. Announcing final two weeks of "Meet the People" brought in extra cash at the Music Box to the tune of $6,600, and $6,800 is seen for the closing stanza. Ken Murray's "Blackouts of 1944" at El Capitan rambled through Invasion week with a full house at $14,600, and has an eye on same for the 103d stanza.

'Face It' Sluggish $12,500 in Pittsurgh

Pittsburgh, June 13.

"Let's Face It" ran into too many snags last week and finished off the Nixon legit season pretty sluggishly. Playing at $3 top, all it could do was around $12.500, despite first-rate notices from the local crix.

Reviews would have ordinarily helped after the slow opening, but combination of the heat and D-Day put the crimp in musical at b.o., and, although it kept picking up a bit at each performance, show never actually got started. "Face It" was to have gone from here to Philadelphia for two weeks, but when Selwyn theatre in Chi suddenly became available with closing of "Rebecca," musical cancelled Philly and went direct to Windy City, where it opens tonight (Tuesday).

"Good Night, Ladies," which played here for two weeks to excellent biz in April, is slated for the Nixon again some time in August to reopen that house's 1944-45 season.

'Open Road' 44½G, St. L.

St. Louis, June 13.

"Good News," presented in the Municipal Theatre Assn's al fresco playhouse in Forest Park in 1935 and 1940, is back again for another seven-night stand, opening last night (Monday) before a mob of 8,000 that grossed an approximate $3,500.

"The Open Road," first piece of the 26th season, wound up its 11-night stand Sunday (11) with black figures. Despite alternately hot and cool weather a total of 70,000 attended the presentation and the gross was approximately $44,500.

Literati

Life's D-Day Replating

Life mag did a boff job on coverage of D-Day invasion news despite having gone to press night previous to newsbreak (5). When radio blasted out the news at 3:30 a.m. on Tuesday (6) editors and writers were summoned to editorial rooms in New York via a previously setup alert and were all at their desks by 5 a.m. Over 800,000 of the week's issue (10) had been printed and enroute before word of invasion came. These naturally could not be recalled.

However, editors and staff went to work on remake which entailed a new 14-page newsfront section, change of editorial page with mag substituting General Eisenhower's address to invasion troops for the former editorial. Also inserted close-up sketch on General Beadle Smith, Chief of Staff of the Invasion Forces. In toto, makeover entailed writing and editing some 22 pages of new copy. This was done in a minimum of time and planed to Chicago on regular mail plane. A messenger with duplicate copy was flown to Chi in case the mail plane should miss or lose original copy. By 5 p.m. Tuesday (6) N. Y. staff was not only all cleared up on invasion but had also completed 28 pages for the subsequent issue of June 17. Most had worked 36 hours. Overtime could not be paid workers because of War Labor Board regulations, but Henry Luce, editor, distributed gifts (not cash) among them for their good work and loyalty.

By 6 p.m. presses were again rolling in Chicago and the new material inserted in the remaining 1,700,000 copies of the mag.

2 Good Show Biz Books

Bob Hope's "I Never Left Home" (S&S), in $1 and $2 editions, a la the Willkie book ("One World"), is dedicated by the author "BH to GI." It's a breezy account of Hope's overseas travels, and the sundry subcaptions give an idea of the generally informal manner of reporting. Britain Waves the Rules, We Play Hamlets, We're Off on the Road to Morocco, Africa Speaks Hope Listens, Everything Was Just Great, Britain, etc., take the reader over a zany yet deeply patriotic USO-Camp Shows tour. All royalties to National War Fund.

Beatrice (Mrs. George S.) Kaufman and Joseph Hennessey have done a good editing job of "The Letters of Alexander Woollcott" (Viking; $3.50).

Liberty Buys Pic Fan Mags

Liberty Magazine has bought Screenland, Silver Screen and Movie Show from Hunter Publications. This brings all publishing interests headed by Paul Hunter under one corporate setup.

Hunter was publisher of the three screen mags prior to 1942, when he became president of Liberty.

Newsweek's Invasion Insert

Newsweek won verbal plaudits in publication circles last week for the enterprise exhibited in getting out the June 12 edition. Deadline for the weekly is Monday but when the magazine appeared on the stands Thursday (8), the regular release day, there was an eight page invasion insert. As D-Day came on Tuesday (6), it was clear that Newsweek's editorial offices in New York stepped on it to get invasion copy to Akron, where the mag is printed.

In getting the issue out to subscribers and stands first class mail and air express were used. As the supplement had to be inserted by hand it was a tremendous task, but whether the entire edition of approximately 2,500,000 had the insert is not definite.

Libel Action vs. Dan Parker, Mirror

Three pronged libel suit in which Herbert Swope, chairman of New York's Racing Commission and H. L. Straus, head of the mutuel totalizator used at race tracks, ask for $7,500,000 damages, has been filed against Dan Parker, sports editor-columnist of the N. Y. Mirror, Charles McCabe, publisher of the tabloid, and the Mirror, Inc., Dick Berlin, president. Plaintiffs seek $2,500,000 each from the three defendants. Action is based on one of Parker's columns which indicated that Swope and Straus, as owners or part owners of Tropical Park track, Miami Beach, Fla., had dealings with Frank Erickson, notorious bookmaker whom Mayor La Guardia has been trying to chase out of New York for years.

Parker said he is flattered that the plaintiffs believe he has such an amount of coin as they seek from him.

Penalty of Fame

Reading the recent Collier's article on Broadway press agents reminded Roscoe Fitts, Harvard, '23, and one-time football great, that he had lent fellow-schoolmate and athlete Ivan Black $230 for tuition 20 years ago.

Black had lost track of Fitts in the intervening years until the latter, now with Lever Bros., Syracuse, contacted him because of the article.

CHATTER

Kyle Crichton in Hollywood for a month to write about screen people.

Yank, the Army weekly, celebrates its third birthday with its June 23 issue.

Prunella Hall in Hollywood for two weeks to write yarns for the Boston Post.

George Berkowitz has resigned as assistant ed of Click to join foreign affairs dept. at Newsweek.

Frantic pleas of his publisher has prompted Charles Jackson to start a sequel to his "The Lost Weekend."

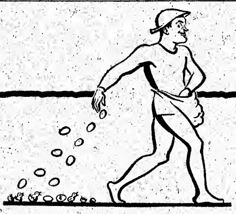
Jimmy Starr lecturing around L. A., still hoping to close a picture deal on "The Corpse Came C. O. D."

Bess Lonergan, motion picture correspondent for British papers, hospitalized in Hollywood with a spinal injury.

Waldorf's Ted Saucier collabed with Capt. William Crawford, Jr., USAAF, on "Gore and Glory" (David McKay).

Louis Untermeyer has resigned from the Limited Editions Club to accept post with Overseas Pocket Editions, under jurisdiction of the War Dept.

Gilbert Gabriel, now overseas for OWI, has finished a novel about Alaska today, "I Got A Country," which Doubleday-Doran will publish in August.



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OBITUARIES

LEW KELLY

Lew Kelly, 65, stage and screen actor, died in Los Angeles June 10. He had been a trouper for more than past 40 years. Born in St. Louis he began his stage career in stock, then diverted to vaude and later in burlesque. It was in the latter field that he had seemingly found his niche. He was a definite name comedian in that division of show business, where he remained until collapse of the Columbia wheel. On latter circuit he had been stellar comedian for a number of years with Jack Singer's "Behman Show," Barney Gerard's "Follies of the Day," both topflighters in the era of refined burlesque and for several seasons headed his own show.

When the Columbia Circuit succumbed to lewd, undraped shows of the Mutual Circuit, with its stripteasers and bumpers, Kelly diverted to musicomedy, appearing in several Shubert and other musicals. They tried to lure him back to burlesque but no dice. Kelly wanted no part of the "dirt shows" then masquerading as burlesque. For his burlesque jaunts Kelly had created the role of a lovable hophead, getting most of his laughs via his machinations and utterances while supposedly under the influence of a swig at the bamboo or sniffle of "nose candy." His inventive genius while wooing the poppy-dust wherein he invented a fly trap was a standard howl for years, both in vaude and burlesque.

He went to Hollywood about 15 years ago and had confined his acting to screen productions since then. One of his last appearances in films was in Hunt Stromberg's socko "Lady of Burlesque," released via United Artists.

Widow and daughter survive.

SIR HENRY COWARD

Sir Henry Coward, 94, choral master, died in Sheffield, England, June 10. He toured the world with the Sheffield choir and was famed for his Sheffield Musical Festival.

Sir Henry learned to play the flute and violin without attending music school and formed his first choral group when only 18. Long allergic to jazz music, when he was 91 he led a dance band at a radio concert, explaining he believed the dance musicians far superior to the music they played. He was known as oldest of Britain's "musical knights."

Conductor of the Sheffield Music Union and Tonic Sol-Fa College in London, the establishment of the Sheffield Music Festival in 1895 gave him the chance to bring his abilities as a chorus master to a wider audience. As head of Sheffield and Leeds choral groups he toured many countries. His publications included many cantatas, anthems, glees, part songs and a treatise on choral singing.

Survived by four sons and four daughters.

CAPT. JEFFERSON D. DICKSON

Capt. Jefferson Davis Dickson, 47, has been listed by War Department as killed in action. He had been a sports promoter in Paris, where he had become known as the "Tex Rickard of France." According to official communique received by his widow in N. Y., he met his death in the air not far from Paris.

After distinguished service in Signal Corps in World War I, Capt. Dickson returned to the U. S., where he produced a motion picture for Marion Davies. Then he returned to Paris, where he established the Palais de Sports.

In the late 30s he returned to the U. S. and founded the Natchez Historical Association at Natchez, Miss. He was married to Louise W. Edell, daughter of Mr. and Mrs. Jules E. Mastbaum, of Philadelphia, in 1938. They had one child, Christine, now 3.

Capt. Dickson applied for a commission in 1941 and was commissioned in time to go overseas in November, 1942. He was shot down on July 14, 1943, according to word received by his widow.

MILDRED CASEY

Mildred Casey, 47, former vaude performer and wife of Stuart Casey, vaude and musicomedy performer, died June 6 at Saratoga, N. Y.

Mrs. Casey had appeared in vaude prior to marriage as Mildred Woods as a single and later was partnered with Dan Maley. She later changed her name to Warren and teamed with Stuart Casey whom she eventually married. Couple did a comedy act on their own for several years and were later featured by E. K. Nadel, vaude producer in several acts authored by Paul Gerard Smith, now authoring screenplays in Hollywood.

Their outstanding success was in "Around the Corner. Since retirement of the act Casey has appeared in several legit musicals and more recently in the revival of "A Connecticut Yankee."

HOMER GRUNN

Homer Grunn, 64, pianist and composer, died in Los Angeles, June 6. He had been soloist with the Los Angeles Symphony Orchestra and the People's orchestra. He was also founder of the Brahms Quintet and appeared with it for eight years.

Among his best known compositions are "Desert Suite," "Zuni Indian Suite," and a symphonic poem, "Shadow World." His latest compositions were "Chanson Poetique," in 1941; "From Russia," a song, 1942, and "Music of the Brook," a song, 1943.

Survived by widow and three daughters.

EDWARD S. MOFFATT

Edward S. Moffatt, 68, screen and advertising writer, died in Los Angeles, June 8. Born in New Jersey, Moffatt went to the Coast in the early 20's, and was a prominent film writer for years.

Moffatt most recently was connected with Universal and Metro. He was especially active in the old Writers Club.

Survived by widow, a daughter and three sons, all children now being in the armed forces.

MRS. LANGDON MITCHELL

Mrs. Marion Lea Mitchell, former actress and widow of Langdon Elwyn Mitchell, playwright and poet, died in New York City June 7. She had lived at the La Salle hotel, N. Y., and also had a winter home at Santa Fe, N. M.

A native of Philadelphia, Mrs. Mitchell made her stage debut at the Haymarket theatre, London, in 1882, as Audrey in "As You Like It". She subsequently appeared in productions with Lily Langtry, Cyril Maude and Elizabeth Robins. She retired from stage in 1906 after appearing in the New York production of her husband's satirical comedy, "The New York Idea," in which Mrs. Minnie Maddern Fiske was starred.

Survived by son and two daughters.

ARTHUR BENGALIA

Arthur Bengalia, 61, managing director of Hotel Plaza, widely known to show people in N. Y., died June 8 in N. Y. He had assisted in designing and constructing the $5,000,000 Royal Hawaiian hotel in Honolulu in 1927, and was manager until taken over by the Navy soon after Pearl Harbor.

On returning to U. S., he was manager of Town House, Los Angeles, and was named manager of Plaza last January, succeeding Henry A. Ross, made chairman of Plaza Operating Co. board. Bengalia had managed many hotels in all parts of the world. Survived by widow.

JACK LYLE

Jack Lyle, 70, veteran legit comedian, died in Toronto, June 11. He had retired from stage some time ago, but came out of it four years [illegible] ing service men in the Toronto area.

Born in Toronto, he went to New York in early youth. He started in minstrel shows and later was in a number of legit musicals on Broadway and elsewhere.

ALFRED T. LAWRENCE

Alfred T. Lawrence, 60, died in Boston, June 6. He had been hospitalized for a year and a half.

He was building superintendent in Boston for M. & P. circuit, and father of William H. Lawrence, real estate executive of Wilby-Kincey circuit in the south. Also surviving is another son, Alfred, Jr., and a daughter.

JOHN M. HIX

John M. Hix, 36, newspaper artist, died June 6 in Hollywood, following a heart attack.

In addition to his syndicated feature, "Strange As It Seems," Hix made 45 shorts for Universal and produced more than 600 radio pro-

(Continued on page 47)

Broadway

Damon Runyon out of hospital.

Charley Burke in and near Toronto.

Warners bought "Two Mrs. Carrolls."

Casey Robinson in from Hollywood.

Horace MacMahon with USO playing southern camps.

Allen Meltzer has added Phil Miles to his new radio flackery.

Willie Green, agent, back from Hollywood, has reopened office.

Mack Millar back to the Coast after one of his longest sojourns east.

Dorothy Keller, of "Follow the Girls," being buzzed by three film companies.

Actor Harry Ellerbe back in N. Y. from the Coast where he was tested by Warners.

Walter Winchell's column subheaded "Coast to Coast" while he is in Hollywood.

"Never a Dull Moment," by "Socker" Coe, Hays office v.p., is in its third edition.

Carl Erbe and Sonny Barkas open their Fawn Country Club, Lake Placid, this week.

Wayne Pierson had nasal operation at Veterans hospital, Bronx, and reported doing okay.

Lee Mortimer, N. Y. Mirror film critic-saloon editor, off to Coast for vacation and business.

Eddie Cantors' 30th anniversary celebrated Friday (9) by 18 intimates at the Waldorf.

"Hail Columbia," starring Willie Howard, will be Lou Walters' musical slated for autumn.

Ned Alvord around with a blue cutaway suit made in Japan by a Chinese tailor years ago.

John Murray Anderson in New York hospital reported better, after two transfusions last week.

George Deber now booking the Hospital circuit as well as Victory circuit for USO-Camp Shows.

Lamar Trotti, author of "Wilson," to Washington for three weeks in connection with the 20th film.

Lou Mindling, ex-CBS and MCA, now a senior Lt., USN, in charge of WAVE training at Hunter College.

Lorella Val Mery no longer a cliff dweller, having moved to an apartment house where the elevator works.

Max Goberman replaced Erich Wolfgang Korngold as conductor of "Helen Goes to Troy" (Alvin) orchestra.

Stage Door Canteen, which is being entirely renovated, with improvements made, will reopen on June 20.

(Herbert) Faye and (Ruth) Mason back in N. Y. after five months entertaining soldiers in Africa and Near East.

Throat op on Joe E. Lewis will silence the comedian another 3-4 weeks; they took 12 pollups off his vocal chords.

Louis Schwartz, who has been financing many Broadway shows, leaves for Hollywood in search of scripts and talent.

Steve Cochran is manager of horse and buggy opera "Broken Hearts of Broadway," N. Y. Music Hall, east 67th street.

Talk again that the Rainbow Room may reopen for dinner and supper; just a cocktailery now, and a private luncheon club middays.

Abe Lastfogel and USO-Camp Shows get nice kudos in Bob Hope's forthcoming book, "I Never Left Home" (Simon & Schuster).

Noel Meadow, who recently bowed out as operator of the Stanley theatre, is now handling "What Price Italy?" film, previewed last week.

Mike Nidorf, General Amus. Corp. vice-president, expected out of French hospital, N. Y., today (Wed.) or tomorrow after minor operation.

Columbia v.p. Sid Buchman huddled Sam Behrman on "Jacobowsky," which he will produce, and back to the Coast over the weekend.

Richard de Rochemont, producer of March of Time shorts released by 20th-Fox, has arrived safely in North Africa as a U. S. war correspondent.

Billy Gould, veteran vauder, though improving after recent operation at Roosevelt hospital, will have [illegible] in hosp for several weeks at least.

Arthur Lesser this summer will triple, on WNEW, running his La Vie Parisienne bistro in N. Y., and managing the West End Casino, Long Branch, N. J.

Leon J. Bamberger, RKO sales promotion manager, a grandpop, a son being born to his daughter Helene, wife of Lt. Sheldon Kaplan of Camp Clark, Mo.

When her dad, Joel Pike, owner of Ruby Foo's, died suddenly last week, songstress Bernice Parks had to cut short her Mounds Club, Cleveland, engagement.

Jessie Royce Landis, anxious to try her hand at directing, has been given opportunity by George Abbott via directing newcomers to cast of "Kiss and Tell," Biltmore.

Wm. H. Lawrence, exec of Wilby-Kincey circuit in the south, was in Boston last week to attend the funeral of his father, who died before Lawrence could reach bedside.

Joan Roberts, who left "Oklahoma" May 31 for a film contract, hasn't gone to the Coast as planned, preferring to wait in N. Y. until David O. Selznick sets a shooting date.

Director Jack Conway, of Metro, and his cameraman, Al Shenberg, are heading a location crew taking film background currently in N. Y. and nearby areas for "The Clock."

Irving Kaye Davis has gone into hiding since his wife's first play, "Pick-Up Girl" (Windsor), clicked. Elsa Shelley did in first shot what he couldn't do in more than a dozen trys. He's elated rather than burned.

Ben H. Grimm, RKO manager, has received word that his son T/S Ben E. Grimm, 19, radio gunner on a Liberator gunner operating in the British theatre of war, has been awarded the Distinguished Flying Cross.

Elena Miramova and Ludmilla Toretzka will play their original Broadway roles in "Dark Eyes" when the comedy is done by the Bucks County Playhouse, in Philadelphia, week of June 26 for the strawhat's second bill of the season.

Elinor Lenz, freelance radio scripter who writes for "Appointment With Life," "Aunt Jenny's True Life Stories," "Grand Central Station," among others, and Priscilla Kent, scripter for "The Parker Family," have collabed on a play, "Strange Bedfellows," satire on women in politics.

Exchanges

Continued from page 14

and Joy, Chester, Ill., to emerge from retirement. Beare sold these houses two years ago, but when Bob Franz, manager, was inducted into service, Beare was persuaded to return for the duration.

Cecil House, formerly with St. Louis Paramount exchange, appointed manager 20th-Fox exchange, Dallas.

Berman Upped

Lou Berman, Detroit office manager Universal, upped to film salesman working out of that office; succeeds Harry Gilbert, resigned.

Warners Has 29 Femme Bookers

Warner Bros. now has 29 women bookers in its exchanges throughout U. S. N. Y. branch has three bookers in skirts, compared with none before the war, while in Pittsburgh all four booking posts are handled by women.

New St. Louis Amus. House

St. Louis, June 13.

Announced here that deluxe nabe film house will be built in residential district. The house, tagged The Hampton, will be constructed by Sam Komm, indie operator, and to be operated by the St. Louis Amusement Co., headed by Harry C. Arthur, Jr., general manager of Fanchon & Marco Enterprises.

Arthur says plans for additional houses in city will be announced later.

Mrs. Bess Schulter, owner of several indie nabes here, recently incorporated Ivanhoe Theatre Corp., with first deal the take-over of Ivanhoe, 700-seater, formerly operated by Sam Komm, another indie. Ivanhoe is in same sector as Columbia and Roxy, also owned by Mrs. Schulter. Obtained on 20-year lease.

New Toledo Open-Airer

Toledo, O., June 13.

New open-air theatre is planned for West-End section here by Herbert Ochs and his associates. Work starts soon. Besides being a drive-in theatre, it will serve as a winter sports palace.

Closed for Duration

Burton, O., June 13.

Colonial closed for duration, announced Irving Field, manager. He lives in Cleveland and found transportation difficult. He has sold the equipment. His operator, Morris Arnold, left last week for service in the Navy.

MARRIAGES

Virginia Cruzon to Lieut. Rex W. Whaley, Los Angeles, May 29. Bride is in Florentine Gardens revue.

Georgia Carroll to Kay Kyser, Las Vegas, Nev., June 8. Bride is a screen player; groom, the band leader.

Frances Anne Watkins to Carlos Alexander, New York, June 8. Both are opera singers.

Shirley Felner to First Lt. Marvin Rothenberg, N. Y., June 11. Groom was formerly with the Warner h.o.

Martha Merrill to Mannie Manheim, Los Angeles, June 9. Groom is script chief of the Frank Sinatra (Vimms) program. Bride was his secretary.

Vera Judels to Paul Yawitz, Los Angeles, June 9. Groom is a screen writer.

Jane Reynolds Fennelly to John H. Detmold, Peekskill, N. Y., June 11. Bride is daughter of Parker Fennelly, author-playwright whose "Fulton of Oak Falls" served as starring vehicle for George M. Cohan under aegis of Sam H. Harris.

Erna Rubenstein to George Bruce, Los Angeles, June 11. Bride is concert violinist; groom, film scenarist.

Irma Altman to Sgt. Robert Clemens, Temple, Texas, June 11. Groom was film publicity man before entering armed forces.

Chicago

Art Kassel moves into the Aragon replacing Eddie Stone.

Allan Kaine moves into the Tavern Room of the Bismarck hotel June 16.

The Catholic Actors Guild threw their annual benefit and dance at the Sherman last week.

Harriette Smith, Chicago's only woman song-plugger, formerly with Southern Music, now manager of Chelsea Music Corporation.

Lt. Frank "Mickey" Furey who worked at the Palace theatre prior to his entering the army, has been awarded the Purple Heart.

Gary Cooper, Veronica Lake and Glenn Miller with a 48-piece orchestra, all in town last week for a bond rally at the Chicago Stadium.

Lawrence Welk moves into the Trianon July 1, replacing Don Reid and orchestra. It will be the 13th return engagement of Lawrence Welk.

Bill Frawley, actor and part owner of the Hollywood Stars of the Pacific League, is in town conferring with White Sox brass hats about a pitcher.

Irving Mandel, Monogram Pictures franchise holder here and Ben Eisenberg local sales manager, have left to attend the Monogram sales meeting in Hollywood.

Margaret Hayes in the "School for Brides" show is returning to New York. She will be replaced by Yolande Donlan last seen here in "Good Night Ladies."

Ida Joy Balaban concert pianist, daughter of A. J. Balaban, is awaiting USO overseas assignment. Cherry Balaban, another daughter, is already overseas playing camp tours.

American Federation of Musicians convention bought out "Oklahoma" last Thursday night. Following night they took over the Club De-Lisa. Convention had 1,200 delegates here.

Minneapolis

By Les Rees

Reel Fellows club staged show for Variety club.

Hotel Radisson Flame Room holding over Georgie Price.

Fred Maher, ventriloquist, into Happy Hour nitery with Don Toby orchestra.

Charlie Wiener, UA salesman, again claims Film Row's fishing championship.

Andy's nightclub has added Fred Roner, "picketpocket," and Enid Phillips, dancer.

Dorothy Lewis ice show set for all-summer run at Hotel Nicollet Minnesota Terrace.

Bennie Berger, indie circuit owner, investing heavily in loop business property, just has bought Loop theatre.

Robert Wilson due here June 19 to conduct USO talent auditions for which Norman Pyle, M-G-M exploiteer, has been appointed local representative.

Republic's "Lady and Monster" gets day and date first-runs in Paramount circuit's Gopher, here, and Strand, St. Paul, July 21.

Mexico City

Nat Pendleton planed in from Hollywood.

Ricardo Esparza, stage and radio singer, back from U. S. tour.

Manuel de Sevilla and Alfonso Spino producing a semi-weekly newsreel.

George Biddle, painter, brother of U. S. Attorney-General, hung up his easel here.

Pedro Vallejo, rep of Venezuelan and Colombian exhibitors, here booking Mexican pix.

Carmen Montejo did so well as star in Clasa Films' "Cats' Road" that she's inked for another picture.

Maestro Miguel Angel Pazos, radio station XEOY's orch leader, back from radio and theatre dates in Havana.

Othon M. Velez, long manager of XEW, now general manager of the station's affiliates and Cine Alameda, first-run cinema.

Pittsburgh

By Hal Cohen

Mrs. Maurice Spitalny laid up for several days with a sprained ankle.

Ted McLain, Playhouse stage manager, has given his tenth pint to the Blood Bank.

Georgie Somers Eckhardt, ex-song plugger and vauder, now running Sunset Tavern.

Pvt. Peter Accardi, here with soldier bond show, used to be Bobby Pinkus on the stage.

Mrs. Fred Wallace, wife of Fulton's assistant manager, in the hospital for observation.

Elmer Kenyon will spend next season on the road drum-beating Helen Hayes in "Harriet."

Ann Barrett, local singer, in town for couple of days with USO show playing Deshon Hospital.

WB sales biggie Jules Lapidus has enrolled his 17-year-old son, Larry, in journalism at Penn State.

Town will get a new oasis on Sixth street in a few weeks when Hollywood Show Bar opens.

Mike Shapiros celebrated 27th wedding anniversary; Si Steinhausers ditto and Sam Nixons their 25th.

Current show at William Penn's Terrace Room has Amy Arnell, Ray Parker & Porthole and Galente & Leonarda.

Obituaries

Continued from page 46

grams based on odd facts illustrated in his newspaper feature.

FRANCIS J. CARROLL

Fancis J. Carroll, 65, retired film producer and director, died June 5 in Hollywood.

In early days of the industry, he was president of the Stellar Photoplay Co., and filmed the first Frontier Day celebration in Cheyenne, Wyo. Among the stars who played in his productions were Mae Marsh, Clara Bow and Julia Arthur.

FREDERICK C. GRISWOLD

Frederick C. Griswold, 67, inventor of Griswold film slicer and theatre owner in Port Jefferson, N. Y., died at Belle Terre, L. I., June 8. He invented the slicer 20 years ago and he was sole manufacturer.

Survived by widow, a daughter and a son.

JOHN B. SHILLINGFORD

John B. (Jay) Shillingford, 50, silent motion picture and magazine writer, died in Hollywood June 2. Known in Hollywood, New York and London for his articles, Shillingford went into publishing business in later years, establishing a chain of film and sport magazines.

Survived by daughter.

JACK GRIMES

Jack Grimes, 51, nationally known circus publicity man, died June 7 on a train bound for Detroit. He was en route to Flint, Michigan, for Cole Bros. circus.

Having no relatives in this country, his burial was arranged by the Showmen's League of America, Chicago.

EDWARD FURMAN

Edward Furman, 40, radio time salesman, died June 3 in Chicago from heart attack. He had been one of WBBM's top salesmen for a year and a half, and previously was with station WMFF, Plattsburg, N. Y.

Survived by widow and two daughters.

HARRY V. BURKLEY

Harry V. Burkley, 46, general manager of Paul Spor Theatrical Co., Toledo, for past five years, died June 2 in that city. He played in summer stock companies in middlewest. His daughter, Dorothy McGuire, star of stage and film play, "Claudia"; two brothers and sister survive.

Mrs. John Kieran, 51, wife of newspaper columnist and expert on "Information Please," died June 13 in N. Y. Survived by daughter, and two sons, both in service, besides husband.

Father of Wayne King, band leader, died in Kansas City June 8. Son now is major and deputy director of Army Public Relations, Sixth Service Amusement Co.

Mother of Harold C. Costello, head of Iroquois Management Corp., operating Oriental theatre, Chicago, died there June 8. A daughter, brother and sister, also survive.

W. J. H. Farrell, secretary of South African Board of Film Censors, died March 3 in Cape Town, South Africa.

Fredric A. Rush, 31, film theatre press agent, died June 2 in Hollywood, [illegible] heart attack.

BIRTHS

Mr. and Mrs. Frank Scully, daughter, Hollywood, June 7. Father is "Variety" columnist and author.

Mr. and Mrs. Eric Ergeubright, son, Burbank, Cal., June 6. Father is a screen writer.

Mr. and Mrs. Henry Levin, daughter, Hollywood, June 6. Father is a director at Columbia.

Mr. and Mrs. John Butler, son, Los Angeles, June 10. Father is a screen writer at Republic.

Pfc. and Mrs. Jerry Wallace, son, Louisville, Ky. Father was with Slim Bryant's Georgia Wildcats on KDKA, Pittsburgh, before going into service.

Mr. and Mrs. Johnny Dove, daughter, Philadelphia, May 30. Father is vaude actor touring with USO-Camp shows unit.

Mr. and Mrs. Vic Seydel, son, New York June 9. Father is producer for the Blue network.

Hollywood

Don Ameche laid up with sunburn.

Judy Garland divorced Dave Rose.

Lou Lutsy to Mexico City on vacash.

Little Connie Haines had her tonsils removed.

Alan Ladd won $100 on the Invasion Day pool.

Rosalind Russell chalked up another birthday.

Jimmy McHugh, Jr., goes into the Army this week.

Leon Schlesingers celebrated their 35th wedding anniversary.

Henry O'Neills celebrated their 24th wedding anniversary.

Red Skelton inducted into the Army at Fort MacArthur.

Joan Blondell filed suit for divorce against Dick Powell.

Elsie Hall, film actress, divorced Huntz Hall, Dead End Kid.

Gene Tierney laid up with flu while "Laura" company shot around her.

Dr. Alfonso Gaona, Mexican bullfight impresario, gandering the film lots.

William Fadiman returned to town after three weeks of New York business.

Dr. Lee De Forest, radio inventor, shoved off for Mexico City on business.

Hugh Harman celebrated his 15th anniversary as a film cartoon producer.

Rajaram Bhole, Bombay legislator, ogling the studios with Mervyn Leroy.

Georgia Carroll temporarily out of "Battleship Blues" with throat infection.

Tito Guizar arrived from Mexico City to start work in Republic's "Brazil."

Jimmy Stewart reported upped from major to Lieutenant Colonel in England.

Charles Bennett to England to work for the British Ministry of War Information.

Mickey Rooney reports today (Wed.) for Army induction at Fort MacArthur.

Ruben H. Wolff, theatre operator, had his name legally streamlined to Rube Wolf.

Arthur Miller, 20th-Fox cameraman, recovering from an emergency appendectomy.

Constance Moore released from a Santa Monica hospital after removal of her appendix.

Rebel Randall, screen actress, divorced Peter Potter, radio announcer, now in the Army.

Bing Crosby is buying back some of his old song records, destroyed when his house burned.

Mimi Chandler, actress daughter of Senator Chandler of Kentucky, to wed Major John Cabell.

Lewis Milestone recuperating at home after three weeks in the hospital for appendectomy.

James B. Cassidy to Mexico to scout locations for his forthcoming production, "Green Mansions."

Major Frank W. Lloyd awarded the Legion of Merit for combat photography in the South Pacific.

Leatrice Gilbert, daughter of John Gilbert and Leatrice Joy, to marry Pvt. George Arthur Hoover July 10.

Nat W. Finston to Washington for another meeting of the State Department's Music Advisory Committee.

Leo Carrillo, defending a $3,750 publicity suit, denied he ever intended to run for governor of California.

Ary Lima, Brazilian manager for Warners, in town for studio huddles on post-war operation in South America.

John C. Flinn returned to town after three months in the east on business for the Office of War Information.

Walter Winchell drew an award from the American Newspaper Guild on his 20th anniversary as a newspaperman.

Cecil B. DeMille and Y. Frank Freeman handed over $7,000 to the Naval Aid Auxiliary as proceeds of the preem of "Dr. Wassell."

Bob Hope show in Pasadena sold $1,075,000 war bonds in one minute. Cast included Frances Langford, Jerry Colonna and Tony Romano.

Jack Carson joins Bob Hope, Bing Crosby, Jack Benny and Jimmy Durante as part-time emcee of the Los Angeles Police Show, June 15-26.

Washington

Willard Roof Players were hosts to editors on Sunday at hotel Willard.

Lord Halifax, after he was made Earl, spent the evening watching "Ten Little Indians."

Gene Ford, Loew's production manager, on vacation at the Beverly-Wilshire in Hollywood.

USO will audition local entertainers for camp units on June 21. First 15 applications received produced 12 baritones.

Tamara Toumanova and producer Casey Robinson feted by RKO at hotel Statler. Met critics and plugged "Days of Glory."

June Havoc of "Mexican Hayride" came down from New York to entertain on Monument Grounds for opening of Fifth war loan.

Pete Smith of M-G-M was awarded the National Safety Council plaque for his short, "The Seventh Column." Presentation was at the hotel Statler.

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PIX K. O. WAR PLANT BLUES

Names From Films, Radio Better Than Medicine For Sick GIs, Jolson Learns

By AL JOLSON

Hollywood, June 20.

Every entertainer, especially those who have been overseas, should make it a must in entertaining the boys at the various hospitals all over the United States because they will see and talk to boys whom they met in England, Africa, Italy and other places where our boys are overseas. They feel they are meeting old friends and you feel the same. In Washington I met a boy whom I last saw in Africa. He was wounded at Cassino. I met another boy whom I'd last seen in Dakar, Africa, who had an appendix operation, developed pneumonia and empyema. Imagine my surprise and enjoyment when the guy spoke to me and asked me did I remember him. Somehow or other you remember everything when you have been overseas.

We gave the show at Walter Reed to about 700 convalescents, some on cots, wheel-chairs, etc., and they were a great audience. I had played

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Nocturnal Goings-On In Certain Times Square Bldgs. Worry Landlords

Nocturnal soirees in the nature of "rent parties" are giving owners and operators of a number of office buildings in Broadway's theatrical district plenty of headaches. Affairs are generally spotted after closing hours and run well into the late hours.

Buildings not being spotted in residential zones the whoopee bunch has been getting away with plenty, sans squawks about noise, which would ordinarily bring the gendarmes for a disorderly conduct pinch.

Despite buildings having a registry for visitors after closing time, most of the buildings involved run on a 24-hour daily basis and no check of visitors is kept on these. Others that do have a check have no way of telling the tenant just what visitors he may have to his office, nor stipulate hours of visitation. Two of the spots involved do have a night check, but, through wartime shortage of help, and the fact many agencies spotted on second floors, don't need elevator

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THOS. A. EDISON MEDAL TO DIRECTOR CUMMINGS

Hollywood, June 20.

Irving Cummings was awarded the Thomas A Edison Foundation gold medal for "outstanding achievements in the arts and sciences" in 1943.

Dr. Rufus B. von Kleinsmid, USC prexy, presented the award to Cummings, who is first man of film industry to be so honored. Heretofore, the medal has always gone to scientists and educators.

3d Shift Romance?

Detroit, June 20.

Mrs. Elaine Howick has filed suit for divorce against her husband, Stanley, who works days as a tool and die maker in a war plant and nights with Jean Goldkette's new orchestra. She charges that he is infatuated with a girl who sings with another band.

The defense contends there's no time for a third-shift romance.

Race Lyrics Stir New NBC-CIO Censor Row; Substitute Ersatz Lines

Differences over lyrics of a song and subsequent network censorship cropped up again on the NBC "Labor for Victory" session last week. CIO script called for song, "We'll Hammer It Out Together," by Langston Hughes and Earl Robinson which contained the line. "There's a fifth column band a-working to divide up the blacks and whites." Line was objectionable to the web since, according to them, it violated its policy against nondiscrimination between races and sects. CIO was informed that if lyric wasn't altered the song would have to be deleted and a piano interlude substituted.

Net producer was instructed to blue-pencil the song unless ersatz lyric was submitted before air time. Hughes wrote an innocuous line and CIO got the okay for the show. Argument marked another in a long line of incidents between the web and the CIO. Discord was factor in net's discontinuance of the show, despite protests from the labor organization. Sunday's (18) stanza was the last for the CIO. Latter shares the time with the AFL which goes on Sunday (25) for the last time.

Lucy Monroe's Postwar Liaison With Blue Web

In an ambitious project designed to more closely identify radio with civic enterprises looking toward post-war rehabilitation, plus furtherance of all war efforts, the Blue Network has set up the post of Director of Civic Affairs, with Lucy Monroe assuming the directorship. Latter was chosen because of her close association during the war years with all such civilian organizations on the home-front morale circuit, and as such will help foster closer ties between school, church, fraternal societies, etc., and the Blue's effort toward post-war readjustment.

Appointment marks one of the few cases where a concert artist has been pacted for exec duties with a network.

GOVT. STRESSES PRODUCTION NEED

Special Films to Counteract Smug Reaction to Military Successes — 'Stay On the Job and Finish the Job'

16 MMS. WAY UP

Special government films are being rushed to war plants in various parts of the country to emphasize the "Stay on the Job and Finish the Job" idea, in order to counter complacency resulting from Allied military gains in Europe and to caution against any sudden switch to

(Continued on page 24)

Golden Donates 100G Legit Fund

John Golden yesterday (Tuesday) made good a promise voiced a year ago when he established a $100,000 fund to be used for the advancement of the legitimate theatre and to set up machinery to provide loans for needy actors and playwrights. Hoped for development from the original fund is a subsidized national theatre group in New York city.

The Golden fund, fulfilling many a dream of theatre lovers active in the dramatic field or on the sidelines as enthusiasts, will be administered by a Foundation Advisory Committee of the Theatre and will be allocated through various sub-committees into various channels outlined by Golden and his co-workers. Announcement of the Golden Foundation was made by Richard Rodgers, president of the Dramatists Guild and chairman of the foundation committee.

The donor explained his gift by saying it was prompted because "the

(Continued on page 51)

DAVE RUBINOFF WON'T FIDDLE AS HE BURNS

Boston, June 20.

Dave Rubinoff, fiddling at the Oval Room of the Plaza, has been keeping the help jumping during his stint as he has insisted on absolute silence during his playing. This was okay, but when it came to lights, the help balked.

Rubinoff stopped in one number and told the food checker to turn out her desk light. She replied that the light was necessary to her work and that she would not turn it out. Thereupon Rubinoff tucked his fiddle under his arm and marched out, refusing to play the show.

N. Y. Drama Critics Vote Sullavan, Nugent, Martin and Clark as 'Bests'

Margaret Sullavan and Elliott Nugent, stars of "Voice of the Turtle," were the best actress and actor of the 1943-44 legitimate season on Broadway, according to the annual "Variety" poll of drama critics on New York daily newspapers. Poll was taken among nine critics and also included their "bests" in various other efforts of the theatre.

Robert Coleman and Walter Winchell of the Mirror were unavailable, and George Jean Nathan (Journal-American) begged off because of a similar commitment previously contracted to "Esquire." Selections of Burns Mantle, critic emeritus on the News, were included with John Chapman's because he still contributes criticism on the theatre.

A tie occurred in the best supporting actor category, Jose Ferrer ("Othello"), Montgomery Clift and the late Arnold Korff (both of

(Continued on page 48)

Name Park for Ted Lewis

Circleville, O., June 20.

Last Monday (12) was a big day in Circleville, O. City dedicated a park in honor of Ted Lewis, band leader, who attended with his wife and band. Leader and Mrs. Lewis contributed $1,000 for the equipment of the park.

Playground is to be known as Lewis Park.

Tommy Dorsey Eyes Over $1,000,000 Gross For '44, Band Record

At its present earning rate, which isn't likely to fall off much for the rest of the year, according to contracts already consummated, Tommy Dorsey's orchestra will gross well over $1,000,000 in 1944. This would be approximately $300,000 higher than Dorsey has ever reached before and, if achieved, will probably be the highest gross ever amassed by a pop-style dance band.

Kay Kyser has been estimated as grossing $1,000,000 in past years, but it's also asserted he never quite reached that point. Glenn Miller's best, pre-war, was between $700,000 and $800,000. Harry James, among the hottest earners to ever reach the top in modern band history, never got as high as Miller, chiefly because he dislikes theatre work, where most of the money lies.

Dorsey had $300,000 in his kick before a third of this year was completed. He grossed around $220,000 alone in nine and a half weeks of theatres and six one-nighters. He drew $57,400 from RCA-Victor for

(Continued on page 42)

Rome Already Sees American Pictures With Italian Titles

U. S. Army's Office of Psychological Warfare, which embodies the OWI Overseas Motion Picture Bureau in battles zones, is well-stocked with dubbed and subtitled versions of Hollywood product for invaded European nation exhibition, it was revealed by an OWI spokesman in N. Y. this week.

Rome film houses already are showing U. S. product in the main, with Italian subtitles, and reportedly are doing good business with the more than 40 pictures that have been

(Continued on page 46)

FOR TELEVISION

The Hour Of Charm
All-Girl Orchestra and Choir
Conducted by
Phil Spitalny

NBC-Cantor Feud Breaks Out Anew As Censor Menser K.O.'s Besser's Act

Eddie Cantor and Clarence L. Menser, v.p. of NBC in charge of programs, had it out hot and heavy in a pre-broadcast battle of words before last Wednesday's (14) Bristol-Myers program on which the comedian is starred. Reported in the trade during the past week that the comedian is so burned at Menser and the network's policy concerning so-called "on the edge of decency" comedy business and lines that he wouldn't mind calling it quits with NBC after this season.

Tiff last week concerned material prepared for Joe Besser, swish-routine comedian, who was slated to be Cantor's guest. Menser, sitting in the control room during rehearsal, called Cantor in after Besser went through the lines and told him the stuff was out of line and could not be aired.

Cantor had a run-in with the v.p. only a couple of weeks back, during a Philco N. Y.-to-Philadelphia NBC television show, because of the net's objections to lines and business with Nora Martin while singing "My Baby and Me," wherein he was cut off entirely during rendition of the lines objected to by the web.

The star pointed out to Menser that Besser's type of comedy had been accepted by CBS when the latter was a regular on the Fred Allen show couple of years ago. Cantor also stated that Besser guested on Jack Benny's program for eight weeks last year on NBC, without any objection from Menser or the network.

Menser in rebuttal declared that whatever happened at CBS was up to that web, adding that Benny had trouble with Besser while he was on that show. He also denied Cantor's protests that he was trying to persecute the comedian, or that personalities were involved.

Cantor and Menser then sat in the control room and Besser went through an NBC-pencilled routine with Harry von Zell, announcer on the program. The new lines added up to a badly-written guest-shot, Cantor and Besser claimed, but Menser declared that would be the way Besser went on, or he would not go on at all.

Besser refused to stay on the show on that basis, and Cantor filled in the vacated segment by singing an extra song and bringing on Bert Gordon (the Mad Russian) earlier than planned.

'Voice' No Turtle When Playing in Hooper League, Vimms 2.1 Below 'Parade'

Regardless of the pro and con discussion anent the merits of Frank Sinatra's voice, the fact remains that, so far as the trade is concerned, some significance is being attached to the closeness in Hooper ratings to the Voice's Wednesday night CBS Vimms show and his Saturday night "Hit Parade" program. In view of the fact that the comparatively new Wednesday night stanza, on which Sinatra does four vocals, has come within 2.1 of the rating for the veteran "Hit Parade" show, some in the trade are questioning the wisdom of limiting the Voice to three songs on the later show. Latest Hooper gives the Vimms show a 9.9 rating as compared with 12 for "Hit Parade."

Reported that the limiting of Sinatra to three tunes on "Hit Parade" is a George Washington Hill edict stemming originally from Sinatra's balking some weeks ago over type of songs he was to sing.

Major Roscoe Ates Into Inactive Duty; USO Unit

Hollywood, June 20.

Major Roscoe Ates went on inactive duty Sunday (18) having served with the Army Air Corps since 1942. Understood he will organize USO-Camp Show unit and tour overseas soon.

Shortly before going inactive comedian was training bomber pilots in Texas.

LENA HORNE DIVORCED

Columbus, O., June 20.

Lena C. Jones, of Hollywood, professionally Lena Horne, was divorced here Thursday (15) by Louis J. Jones, Cincinnati, on grounds of wilful absence of more than three years.

Custody of daughter, 5, was awarded Miss Horn, and son, 4, will remain with his father.

Holmes' Life for B'way

Hollywood, June 20.

Emmet Lavery, screen writer, authored a legit play, "The Magnificent Yankee," to be produced on Broadway in early autumn by Arthur Hopkins.

Play is based on the career of Oliver Wendell Holmes.

Khaki-Clad Brisbane Is Aussie's No. 1 Show Spot, Thanks to Yanks

By ERIC GORRICK

Brisbane, June 1.

Once just a provincial centre, Brisbane, today is the hot show spot of the SWP. The Yanks quickly turned this sugarcane-growing territory into a sugar-daddy for showmen in less time than it takes to travel from Frisco to N. Y.

Travel along Queen Street and you'll hear the lingo of Times Square, the Bronx, the Middle West and the Deep South, plus the British limey and dinkum Aussie.

Swing into any of Brisbane's many pubs (saloons to you) and you can name—and get any drink popular in N. Y. or any points west and south.

In these days prior to the Nips starting the SWP bonfire, Brisbane cinemas were quite satisfied to run one week with any pic. That's the kind of a spot it was in those days, just bread-and-butter for exhibs and distribs. Today, when a pic, even a horse-opera, runs four to five weeks it's not considered anything out of the ordinary. Brisbane, now, showing its uplift, is generally the spot where Hollywood pix get their Aussie preem. And that means something!

In pre-Nip days Brisbane was without a regular vaude-revue house. Came the Yanks, and presto, Will Mahoney and Bob Geraghty opened the Cremorne on a talent arrangement with the Tivoli loop, and biz zoomed—and is still zooming.

Nights along Brisbane's Rialto—it's not as dark here as in Sydney and Melbourne—showmen in the big coin wear real diamonds in their soup-and-fish shirts. Shows the difference the Yanks made when they came this way.

It's in Brisbane where U. S. officials set most of their shows for routing to the boys in the battle zones. Major Lynn Cowan, not so long back from escorting John Wayne around the SWP, is in charge of pic material, with Capt. Jerry Cargill setting those flesh-and-blood shows so eagerly lapped up by the boys out in the no-man's land of stinking sweaty New Guinea.

Oh, yes, you'll meet in Brisbane many guys who played, and hope to play when this show's over, most of America's ace entertainment joints, guys who helped run those joints, and the rest of the gang whose language is only understood where showmen gather for a chin-wag.

Those pistol-packin' khakiclads, loaded down with jack after a span in New Guinea, will buy any kind of entertainment in a spot like Brisbane. For instance, a ballet came to town, the longhair type, not frothy femmes from vaude-revue, and, believe it or not, that ballet took a wad of jack out of town big enough to choke an ox.

Brisbane's got everything these days. Cinemas, vaude-revue, legit, ballet, symphony concerts, nightclubs, dancehalls, etc.

There's so many U. S. showfolk around that, maybe it wouldn't be a bad idea to bring out a local "Variety."

Rooney Out of Metro's 'Velvet' Into GI Khaki

Hollywood, June 20.

Mickey Rooney's induction into the Army caused Metro to scrap an important sequence written for "Ziegfeld Follies." Filming of "National Velvet," delayed by foggy weather, kept Rooney busy until the last day.

All the Andy Hardy pictures are in distribution, leaving "Velvet" the only Rooney starrer unreleased.

Starting Third Laff Year June 24!
Anniversary Week June 24-July 1

KEN MURRAY'S
"BLACKOUTS OF 1944"
El Capitan Theatre, Hollywood, Cal.

"Keep 'em laughing, Ken — one good year deserves another."
EDGAR BERGEN

Radio Wants Moats Story—But No Dice

Radio, via commercial channels, has put in several bids to line up the exclusive and exciting yarn for sponsored shows from Alice-Leone Moats, Collier's mag war correspondent and author of "Blind Date With Mars," whose sudden emergence from a plane in Miami last week added one more chapter to the now celebrated "Moats Mystery."

Despite the "name your own price" offers dangled before the woman who smuggled her way into Nazified Paris from Spain and Portugal, Miss Moats' story—anticipated as the most thrilling episode in bringing "The Last Time I Saw Paris" up to the minute—will have to wait pending the State Dept.'s investigation of her hard-to-explain entrance into the U. S. The State Dept. had cancelled her passport for crossing into Occupied territory with the result that she's now under detention. Hence the Government's nix on the radio deals.

How she ever got on the U. S.-bound plane in the first place is one of the mysteries both the State Dept. and the Army want clarified, and until then her story, either for radio, newspapers or magazines, is bottled up.

Danny Kaye's $16,000 Package Show Waits On Overseas Tour in Fall

Sale of Danny Kaye for an airer will have to wait for the completion of his skedded overseas tour for USO. Trip is pencilled in for the fall and throws a monkey wrench into any plans for spotting the comedian on the air. Reported that Kaye is considered as a replacement next fall for the CBS-Pabst Groucho Marx Saturday night show, "Blue Ribbon Town."

William Morris office has set Kaye as a package with Phil Rapp as scripter and several other prospects. But uncertainty of Kaye's availability. But uncertainty of Kayes availability precludes any definite plans. Package price is said to be $16,000.

2 Plays on Columbus Race to 'Discover' N. Y.

Among next season's Broadway musicals are two which will have story similarity and it is likely that it'll be a race as to which reaches Broadway first.

One of the shows, due to bring Eddie Cantor back to Broadway, is "Hail Columbia," slated for production by Lou Walters, its book background being partly biographical on Christopher Columbus. The other musical, planned by Alex Yokel and associates, also has Columbus as a character, book said to be based on the discoverer's loan from Queen Isabella, which made it possible for him to sail to America.

Late spring saw two musicals which also had some story similarity, "Dream With Music" and "Allah Be Praised!" Both had near-East atmosphere and both were costly flops.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 20.

Maybe you can view the world quite calmly when an invasion finally breaks loose, or sirens scream out their air raid warnings, or even when a guy moves into your racket, makes a smash success of it and then throws the financial returns not to you or your kind but to total and far more deserving strangers. Maybe you can, but not me.

For a year I've been thinking of ways and means to pay off Wendell Willkie for selling nearly 2,000,000 copies of "One World" and then turning the royalties over to some far-off charities. Of course I knew that for guys in the chips such a *beau geste* is at least an 80% and maybe 100% tax writeoff, but even so it made our racket look easy to take.

I thought of trying to grab off a public utility or a studio in reprisal, just to show that two could play the game as well as one. It was my intention to take the 100G that would come to me in salary and grandly hand the dough over to a League for Indigent Authors. But it must be harder to become chairman of the board of directors of a picture company than it is to write a best-seller. Harder, at least, for authors.

Or maybe it's only hard for muggs to make the transition. Even so, it does not make the switch any easier to bear. I even resent when a hoofer writes a piece for "Variety" and scorns payment, which is like saying, "And that's about all this sort of writing is worth, muggs." That may reflect the front office view, but among us muggs such a superiority complex can drive us to writing songs like "Murder."

To show you that the W. W. item is not away off there by itself, Bob Hope has just rolled in with a similar number called "I Never Left Home." (One World—I Never Left Home. Get it?) It's Willkie played for laughs, Hope's eternal spring into the belly-laughing blue. It's his own and 20 gagmen's story of Bob-o-link's trip overseas and has 67 illustrations by Carl Rose of the Wild Irish Roses.

Simon & Schuster, after considering to bring the item out as "the greatest, most sensational, terrific, Nobel prize-winning, collosal, exciting and amazing production," crossed all that out and decided to call it "a book." *Sime*, the enemy of the adjective, would have laughed at that one. Laugh and you relax. Relax and you're cured, bud. No war-of-nerves can stand up against a laugh, and this one has one a minute.

The book is geared to run into millions and without doubt will land in the lap of Par for peanuts and for pictures, on account Hope is under contract to Par. Yeah, platinum-covered peanuts which are worth about 300G an ounce in Morgenthau's book.

The copyright page in nice big type announces "Through the courtesy of Bob Hope the royalties from the publication of this book belong to the National War Fund."

The Old Needle

There's the needle again. I wish they would use smaller type on that one because it makes us authors who pocket our royalties look like penny-pinching heels. It makes us want to announce that we're taking up acting so that we can take out full page ads in "Variety" and tell the world that we're turning our $5,000 a week over to the Motion Picture Company Home in Fifth War Loan Bonds. Didn't Lee Shubert say that acting is more nerve than skill? Or was it producing?

That off the chest and the self-respect of even muggs as writers re-established, it is no task at all to say that Hope's Opus 2 is A-1. It sells for a buck in paper, two in boards and is worth three anywhere radio has a receiver and Hope has a listener. In brief, anywhere. (Any dough this plug brings in will be turned over to the National War Fund. After all, we're all on the same side, or has DeGaulle or somebody else walked out this week?)

"Variety" muggs will eat up "I Never Left Home." It has practically no French and very little English. It ends with our liberation of Italy. If it had gone into France with the invasion, even Roberta would have had to learn the French for l'amour.

The T. S. F. (that's *telegraphe sans fils*) is full these days of Deauville (pronounced Doughville), Le Havre (pronounced Le Havre) and Cherbourg (which also could be translated into Dear Burgsor "Doughville") that the going must be hard for those who by-passed teacher.

It is easier to learn from Scully (pronounced Scoolee) under his "French Without a Struggle" system than to be left in England with the ground crews, or in New York with the Normandie. Wonder why nobody discovered that when the Normandie was tipped over, that was the key to where the invasion would make its first beachhead landing?

Not even Jimmy Abbe, the photographer turned commentator and has been exiled to Portland, Ore., for his temerity, ever thought of that tieup! Abbe's name should have an accent. It really means priest. When Jimmy and his family lived in Normandie (he claims his people came from Abbeyville) the peasants really had a problem. They already had an abbe. So to distinguish them they called Jimmy and his spawn "*L'Abbe avec des enfants*—the Abbe with the kids."

English Out of Man O' War

You won't have such a tough time listening to the commentators if you remember that all the long and lovely words in English were really brought over to England from Normandy by William the Conqueror. Eisenhower is now bringing them back. Naturally, a lot of them have changed some since 1066, but in the main they are the same.

The short, ugly words, on the other hand, are Saxon or German. The English "pound" is the Saxon "pfund," whereas the English "adorable" is the French "adorable."

But, really, to travel in France you need know only two phrases. One is "Combien? (how much)?" and the other is "Trop cher (too much)." Even "Chou-Chou, Baby" will get you far. "Chou-chou" is French for "cabbage" and to call somebody your little cabbage is okay for the GI protocol.

Of course, when the troops get to Paris everything will be easy again. They'll probably find the same old waiters, only now they'll be talking English with a *German* accent. But that will wear off in a year.

I didn't mean to get off on this item of French and chou-chou babies, but for months D-Day around Scully's Bedside Manor meant delivery-day. It looked as if Eisenhower and the Little Mommer would finish in a dead heat, but he beat us to the delivery by 22 hours and 15 minutes.

The trouble was we were delivering a dame and you know dames. Never on time. Always late with their copy. Her name is Marguerite Alice Scully, but around here in her pre-natal days she was known as Nonny, after Anon, the greatest poet of all time.

The birth was practically pre-historic. Ten minutes and a b-a-b-y. The croaker really should have paid us for this one. All he had to do was to establish the sex and even the sheltered things in the Hays office could have told that.

There was a little delay in the second feeding and that was when Nonny let out her first ear-splitting scream. After that everybody agreed that paternity had been established beyond a doubt.

Invasion or not, she did very well establishing her own beachhead. I. N. S. was the first to put her on the wire and radio commentators used her for a filler all day. The San Francisco Chronicle even gave her the front page. Apparently the idea of a guy writing "Fun In Bed" and then going on to prove he knows his business is always good for a laugh around the rim of the copy desk.

The blueprint really called for a boy. But you know the Cantor influence in show business. If he can't go your way, you go his. His family calls it the Cantor Compromise. In French it's called—but I see you're busy. . . . Okay, some other time.

SEE SHORTER PIX AHEAD

Loew's Pension Plan, Now U.S.-Okayed, Goes Before Stockholders July 18

Reported that a majority of Loew's, Inc. stockholders are prepared to approve the new company pension plan when the annual shareholders' meeting is held July 18.

Pension plan, now okayed by U. S. Internal Revenue Dept., will be submitted for approval, and election of directors is scheduled to come before the Loew's stockholders, according to notice sent shareholders last Thursday (15). This is the postponed annual meeting delayed until the pension plan could be worked out and submitted to the Treasury for approval.

The pension (retirement) plan would cover about 4,300 employees, now eligible to benefit from it if approved by the stockholders. It is recommended by the Audit and Finance Committee, none of whom is eligible to participate in benefits under the plan, and adopted by the directorate subject to stockholder approval. To help defray the cost of this plan, nine executives who have profit-sharing contracts have agreed to limit their own compensation under existing pacts while the plan is in effect. According to estimates, had the proposed plan been in effect for the last fiscal year, these executives would have received about $1,450,000 less for that year and the consolidated net profits of the company, after taxes, would have been about $13,017,000 instead of $13,422,852.

Letter of Nicholas M. Schenck, sent stockholders, said that the Commissioner of Internal Revenue had issued a written ruling that the plan would meet requirements of the Federal Tax law, if adopted. On the basis of this ruling, Loew's has been advised that the annual cost will be deductible as an operating expense

(Continued on page 50)

Griffis Not Expected To Return to Par Exec Comm. Chairmanship

Stanton Griffis, who has been in Government work for about two years now, is not expected to return to Paramount as chairman of the executive committee, though he will probably remain as a member of the board of directors.

Never drawing high money at Paramount when active, reportedly being around $30,000 yearly, Griffis requested that he be taken off salary when he became head of the domestic film division of the Office of War Information. Subsequently, he was pressed into service by the State Dept. on a special mission to Sweden to negotiate a deal curbing the shipment of ballbearings to Germany.

Previously Griffis had made a trip abroad, covering not only Sweden but England, Norway and Spain in the interests of Par to check on business conditions but also as a Government representative without portfolio.

In the Paramount pension trust fund there is a total of $12,458 accrued to Griffis, who with Barney Balaban, president, reach maturity under the insurance policies issued at 60 years, whereas for numerous other executives it's 65.

Griffis, a rich man, is chairman of Madison Square Garden and a partner in the brokerage firm of Hemphill, Noyes & Co., N. Y. He also has other interests.

WARNER SETTLES WALD PEEVE WITH B'WAY PLAY

Reported the differences between Jack L. Warner, v.p. over production at the Warner studio, and Jerry Wald, lot producer, have been adjusted on agreement by Warner that Wald would be given a play as his next film. It will be "Dark Eyes," it's understood.

Wald's squawk was that he has been forced up to this time to produce from originals and figured it was about time, based upon his record, that he be given a Broadway play or important novel.

Rep's Building Program

Hollywood, June 20.

Republic is building two new sound stages to accommodate its expanding production program and will erect three more as soon as the Government eases its building restrictions.

Ultimate aim is 15 up-to-date stages, some of them on recently purchased land adjacent to the studio.

Escapology Pix Now Keynote 20th

Hollywood, June 20.

Twentieth-Fox has done an about-face on emphasizing out-and-out war stories for coming season by slating only four films that have anything to do with world conflict.

Studio has adjusted program to increase release of war documentaries for public information through various branches of services, assuming public interest in films of specific war nature is now concerned with new fighting techniques and military operations. On this score, it is conceded that documentaries make fictional films pale by comparison.

Four pix connected with the war on 20th's new schedule include "Wing and a Prayer," already completed, "Winged Victory," the Army Air Force show by Moss Hart, "Fighting Lady" and "Now It Can Be Told."

Last two pix have just been set for production. "Lady" will tell factual story of nameless U. S. battleship, while other is story of FBI activities during wartime.

Two other films dealing with phases of war but not definitely tagged battle pix are "Sunday Dinner for a Soldier" and "In the Meantime, Darling." Remainder of company's program is split into 19 musicals, 15 comedies and 14 straight dramas with emphasis on escapism.

Philly Fellowship Decries Reactions To Col.'s 'Escape' Pic

Philadelphia, June 20.

The Philadelphia Fellowship Commission, representing religious, civic and community groups here, last week condemned as "un-American and unfeeling" demonstrations in certain Philly nabes during the showing of Columbia's "None Shall Escape."

Reports from some theatres said that hoodlums applauded and cheered during scenes which depicted the desecration of a synagogue and the murder of a rabbi by the Nazi Gestapo.

The Fellowship Commission called on clergymen of all faiths to point out the seriousness of such un-American attitudes "at a time when the country is fighting to preserve decency among all peoples."

The Fellowship Commission includes representatives of the Philadelphia Fellowship of Churches, the Society of Friends, International Institute, Jewish Community Relations Committee, National Association for the Advancement of Colored People and the National Conference of Christians and Jews.

ZORINA'S U PIC

With "Dream With Music" closed, Vera Zorina has contacted Universal's Coast offices re her annual pic commitment; she expects to go west in August. Meantime, the ballerina-actress will rest.

Actress is looking for another Broadway musical for the fall.

63 RUN 100 MINS. OR OVER ON YEAR

With the length of pictures getting out of hand and exhibitors, suffering from upset schedules and turnover difficulties, beginning to complain, the impression is reported growing in production, as well as distribution, circles that perhaps it's time a halt was called. Not only is the projecting time of many features running out of proportion to the value of many stories and their scope, but distributor costs in the making of the films, together with the printing, represent an important item to consider, it is noted.

A summary of the situation shows that the number of pictures so far released this season (1943-44) or on the way for the near future which run 100 minutes or over (an hour and 40 minutes) reaches the amazing total of 63. No less revealing is the fact that of the 63, as many as 21 extend beyond two hours in length, this actually representing 50% of the number which take from 100 minutes to two hours to run off.

Some extremely long features already out on this season, together with distribs and the minutes they run, include "Curie" (M-G), 124; "White Cliffs of Dover" (M-G), 124; "Thousands Cheer" (M-G), 126; "Two Girls and Sailor" (M-G), 126; "Going My Way" (Par), 130; "Mark Twain" (WB), 130; "Destination Tokyo" (WB), 135; "Story of Dr.

(Continued on page 24)

Mex Union Threat On U. S. Dubbing

With heightened trend towards dubbing American pictures for Latin-American market to overcome competish from Mexican-made and other Spanish-language product, a union "embargo" threat looms in Mexico. Reports from Mexico reveal growing alarm over dubbed-American product and threatened reprisals.

Universal, long opposed to dubbing but now understood to be seriously considering this treatment of films for the Latin-Americas, has sent Fortunat Baronat, of the home office, to Mexico City to check two developments. First is to learn if the Mexican film industry would boycott any player who worked in dubbing a U.S. picture. Had been reported that Mexican producers would bar such dubbing stars from any future Mexico film. Baronat also likely will survey the union setup since it's understood that the projectionists have threatened to handle no U.S.-dubbed product in Mexico's theatres.

Fineman Resigns D.O.S. To Set Up His Own Unit

Hollywood, June 20.

Bernie Fineman has resigned as producer with Vanguard and is completing plans to set up his own production unit.

Fineman was producer at Metro before joining the Selznick company and has produced both independently and for major outfits during the last 25 years.

Major Loew Assigned OWI Overseas Distrib.

Major Arthur Loew, who returned recently from duty in the European theatre of operations, has been assigned on special appointment by Army Signal Corps to temporary duty with Motion Picture Bureau, Overseas Branch, Office of War Information.

Serving as associate to Robert Riskin, chief of bureau, he leaves shortly to supervise foreign distribution of American films for the OWI. For 20 years foreign sales manager of Metro, Major Loew joined the Signal Corps Pictorial Service in 1942, and is now on leave of absence from that position.

U's New National Deal

Los Angeles, June 20.

Universal closed a new three-year deal for the screening of its product through National Theatres. Current deal expires at the end of this season.

Pact includes all NT affiliates with the exception of Fox Intermountain, which does its own contracting.

DeSylva's Par Unit a la Wallis

Hollywood, June 20.

Buddy DeSylva has set an agreement with Barney Balaban and other Paramount officials whereby he will move into setup similar to Hal Wallis. Ratification of terms by corporation's board of directors is all needed to close deal but board action is believed to be a mere formality inasmuch as officials have already okayed arrangement.

DeSylva will have a profit-sharing arrangement according to terms set with access to all contract players on studio list. He will make three pictures yearly instead of supervising 24 for the entire studio as he does now.

Trying to get out from under the burden of production chief for some time, DeSylva once was reported going with David O. Selznick as indie producer. However, indications point to acceptance of the deal keeping him at Paramount.

New UA Board Elects Incumbent Officers; Plans Theatre Buys

New United Artists board of directors at the first meeting yesterday (Tues.) in New York elected the existing slate of officers, as previously anticipated. Company officers are Edward C. Raftery, president; Grad Sears, v.p. in charge of distribution; George Bagnall, v.p. in charge of production; H. J. Muller, treasurer; Loyd Wright, secretary, and assistant secretaries Paul D. O'Brien, Harry Buckley, H. J. Muller, Charles Milliken.

The new board confirmed the appointment of Walter Gould as foreign manager and Lou Pollock as director of advertising and publicity.

Raftery announced the acquisition of "two highly important production assets in property and personality, to be disclosed when formal contracts are signed" and stated that board members are to study the possibilities of acquiring theatres in the U. S. and abroad.

New board meetings are to be held on the second Tuesday of each month with the next confab scheduled July 11.

New United Artists board of directors, consisting of nine members, was appointed last Friday (16) at the adjourned annual UA stockholders meeting at Wilmington, Del. Pickford Corp. appointed Ed Raftery, Isaac Pennypacker and Charles P. Blinn; Vanguard Films, Inc. (David O. Selznick) appointed George Bagnall, Grad Sears and Neil Agnew; Charles Chaplin appointed Syd Chaplin, Rex Dennant and E. C. Mills.

Blinn, formerly executive v.p. of the Philadelphia National Bank, is now head of an industrial alcohol company. Pennypacker is the Philly law partner of the former Senator George Wharton Pepper; Dennant is a N. Y. insurance broker, while Mills was formerly an ASCAP and SPA official.

'Ape' Into Globe

Jules Levey's "The Hairy Ape" (UA) will preem July 6 at the Globe, N. Y.

Film, based on Eugene O'Neill's play, stars William Bendix and Susan Hayward.

Anti-Clifford Goldsmith ('Aldrich') Decision New Problem for Scribs

U. S. Circuit Court of Appeals ruling in New York last week that an author's sale of film rights to a play does not constitute "capital gain" and must be treated as ordinary taxable income in full, is likely to result in closer scrutiny by major companies of special deals whereby individual companies are set up to produce film versions of plays. Some of the major company attorneys have in the past been uncertain about entering into ventures of this kind, with indications that future operations will be still further circumscribed as a result of the latest court decision.

Capital gains tax cannot exceed 25% on any given transaction.

Meantime, an earlier though unofficial ruling by the Federal Tax Court provided that where, for instance, it took an author three years to write a book the earnings from the sale of such a property could be evenly divided over a three-year period for income tax purposes.

Attorney Ben Stern and authors' agent Carl Brandt have been among those who have been foremost in the battle for recognition of the long-term period required in writing and in securing recognition, for tax purposes, of this situation by the Federal tax authorities.

It is reported that in cases where income has been reported by authors on the basis of the length of time it took to produce a littery property that there have been no protests from the Government.

Court decision last week con-

(Continued on page 50)

METRO'S 10 NEW STARS ON 20TH ANNIVERSARY

Ten new stars were born on the Metro lot today (Wed.). New stars officially announced in connection with Metro's 20th anniversary are Laraine Day, Kathryn Grayson, Van Johnson, Gene Kelly, George Murphy, Margaret O'Brien, Susan Peters, Ginny Simms, Robert Walker and Esther Williams.

When Metro-Goldwyn-Mayer was founded in 1924 it had six stars—Mae Murray, John Gilbert, Lillian Gish, Lon Chaney, Ramon Novarro and Antonio Moreno.

Contract list now includes 33 stars in addition to 19 leading players who are now in the armed forces.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

O'Donnell Says Bond Sales Amazing But Warns Against Complacency

Bond sales continued to be of landslide proportions last week under mounting enthusiasm spurred by the motion picture industry's Fifth War Loan campaign. Bob O'Donnell, national chairman of the industry's drive, stated that the results so far are "amazing," but warned against any letdown before the national objective is achieved.

As corporate subscriptions from motion picture companies passed the $51,000,000 mark (Warners, which originally pledged $4,000,000, raised the amount to $5,000,000), reports of increased showmanship campaigns, War Bond preems, Children's "School's Out" premieres and Free Movie days reached higher totals.

Simultaneously, an impressive array of special events got under way with the cooperation of the armed forces, the War Activities Committee, the War Finance division of the U. S. Treasury and the Hollywood Victory Committee. Among these is the Army Air Forces "Parade of Stars," which include a 65-man orchestra of the Army Air Forces Technical Training Command and a group of Hollywood players.

Stars' Touring Pitch

Film stars touring or who have already appeared include Gary Cooper, Paul Lukas, Ingrid Bergman, Veronica Lake, Betty Grable, Lana Turner, Susanna Foster, Ray Bolger, Lynn Bari, Walter Pidgeon, Milton Berle, Broderick Crawford, Oscar Levant and Helen Forrest. Others are scheduled as soon as their production commitments permit. In addition to the orchestra, the Army has assigned Lt. William Holden and Pvt. John Payne to the unit, while Paul Whiteman appears as guest conductor.

Rallies, sparking bond drives, have been held in St. Louis, Chicago, Indianapolis, Boston, Detroit, Pittsburgh, Philadelphia, N. Y., and Brooklyn. Others scheduled were Chicago, June 19; Atlantic City, June 21; Wilmington, June 22; Norfolk, June 23; Richmond, June 24; Birmingham, June 27; Knoxville, June 28; Memphis, June 29; Louisville, June 30, Cincinnati, July 1.

In Philadelphia last week, with Ray Bolger and Lynn Bari at Convention Hall, more than $1,500,000 in War Bonds were sold. Holden, Payne, Whiteman (as guest conductor), and Oscar Levant (as guest pianist) also participated.

R. M. Kennedy, vice-chairman of the industry's War Loan Committee, last week revealed that 44,000 prints of three War Loan trailers will be in theatres by June 26. Kennedy pointed out that, "because of a film shortage which restricted the footage of these trailers, the national committee was not able to supply copies of each trailer to the 16,282 pledged War Activities Committee theatres. It is up to the theatres which have received them to use them and then pass them on to other exhibitors."

Pittsburgh and Western Pennsylvania's first major War Bond promotion was staged at Forbes Field, Pittsburgh, before an overflow crowd of 40,000.

C. J. Bell, Paramount branch manager in Los Angeles, reported that a projection room bond preem of "Dr. Wassell" sold $112,000 in Bonds. Projection room capacity is 44 seats.

As of last week close to 3.000 War Bond preems had been set, with the total climbing daily.

In Boston, Veronica Lake's appearance at the Boston Gardens resulted in sales of approximately $3,-000,000 War Bonds. Earlier in the day Miss Lake auctioned her services as dishwasher and maid for $100,000 in War Bonds.

Latest corporate purchases reported were: RKO, $4,000,000, exclusive of individual purchases by more than 7,000 RKO employees and executives; Prudential and Playhouses Operating Co., $50,000; Fabian Theatres, $65,000; Skouras Theatres, $100,000; Randforce Amus. Corp., $250,000.

Groucho Marx Troupe's Hospital Trek in July

Groucho Marx leaves Los Angeles July 1 for a month's tour of war vet hospitals in the south and southwest, his troupe to include Fay McKenzie, of the Blue Ribbon radio show; songwriter Harry Ruby, and guitarist Jose Alvarez.

Warner star Gloria Stuart and Hillary Brooke, Paramount starlet, are now on their second hospital tour, through California and Texas. It's a fortnight's trip, ending June 30.

W.R. LOVES ORSON AFTER BOND PITCH IN H'WOOD

Hollywood, June 20.

Hollywoodians are having big laugh at Orson Welles' front page break in Hearst papers, in view of long-standing "Citizen Kane" feud. Reason for situation is fact Welles is credited with having a large hand in preparation of speech Secretary of the Treasury Morganthau made from the Hollywood Bowl last week (14), with quotes subsequently emblazoned on the Hearstian pages.

The Hollywood volunteer War Bond sellers who filled the Bowl are also wondering about the Secretary's failure to acknowledge turnout or show that was staged in his honor. Nation's top check writer's speeh was strictly national on the air, nor did he address a word to those waiting in the Bowl for a few instructions, etc., on how to raise the enormous sum needed by the Government. Asked for a word of encouragement from the Secretary after the program, latter's Washington press agent curtly said Morganthau would issue no statements until after he returned to the capital.

Stage Door Canteen In N. Y. Reopens After $17,000 Refurbishing

The original American Theatre Wing Stage Door Canteen in N. Y. reopened yesterday (Tuesday) with a swank new decor, after being shuttered six weeks for refurbishing.

The theatre's first hospitality center for servicemen of the United Nations underwent a $17,000 face-lifting that involved, among other improvements, enlarging its capacity by several hundred, adding an air-conditioning system, fluorescent lighting, enlarged and modernized kitchen facilities, pillars ripped out to improve vision and a new dance floor.

Handling from 2,500-3,000 men an evening, and a larger number on weekends for an average total of about 24,000 a week, the original canteen, which has had over 2,000,-000 guests, was a makeshift affair improvised after Pearl Harbor.

The servicemen's rendezvous had a preview night Monday (19) for Theatre Wing members. Formal opening Tuesday (20) had a name bill entertaining.

M-G Over Million Mark In Early Bond Drive

Hollywood, June 20.

Metro reported sales of $1,454,000 in bonds for first days of Fifth War Loan drive. Of this, the studio itself invested $1,250,000, remainder being individual purchases, led by Norma Shearer's $50,000.

RKO, only other studio to report, had sales of $550,000, including company's $500,000.

WAC's July Releases

Government films to be released by the War Activities Committee during July will emphasize Allied cooperation in the Italian campaign.

"Liberation of Rome" is scheduled for release by Metro July 13 while "Battle Stations," is to be released by 20th-Fox July 27.

Three bulletins, to be attached to all newsreels are also scheduled for July while an Aug. 3 release, "Prepare for Winter," authored by S. J. Perelman of the Writers' War Board, points up necessity of preparations to meet an anticipated fuel shortage this coming winter.

PURPLE HEART TO 2 RKO MEN

Lt. Frank Furey, U. S. Army, and Seaman David Callaway, former RKO theatre employees before entering the service, have been awarded Purple Hearts for injuries received in battle.

Furey, who was service director at the Palace, Chicago, was injured while piloting a bomber over Corsica. Callaway, former assistant at Shubert, Cincinnati, received his wounds while serving on the destroyer Lansdale, which was bombed and sunk in the Mediterranean.

N. Y. Par's Pitch

Robert Weitman, managing director of the Paramount, N. Y., is producing a dramatic military pageant as part of the stage show today (Wed.), dedicated to the Fifth War Loan drive.

Pageant will be presented at both evening shows with Ed Sullivan, N. Y. Daily News columnist, and Ben Grauer making bond appeals.

About 100 soldiers with full equipment will march through the lobby onto the stage in formation. Catholic, Protestant and Jewish chaplains will say a prayer.

3,870 War Bond Preems Set to Date: Tops Total Fourth Loan Figures

With bond preems definitely booked and confirmed during the first week of the Fifth War Loan drive totaling 3,870 as of last Monday (19), and many more scheduled, and the entire campaign efficiently organized, the film industry is away to a strong start. During the entire period of the Fourth War Loan drive some 3.182 bond preems were held.

State and city exhibitor chairmen, in cooperation with the distributors, have organized virtually all territories for bond sendoffs. Harold Fitzgerald, Wisconsin exhibitor chairman, and Don Woods, distributor chairman in that area, report that all of Milwaukee's 72 theatres will hold a bond preem during the drive, the first starting today (Wed.).

Chicago, starting with bond preems in the first-run Loop theatres—Palace, Oriental and State-Lake—is then divided into 39 zones. In each zone a theatre is designated as the "captain" theatre, while all other houses in the zone are designated as "lieutenant" theatres. "Lieutenant" theatres are joining in the campaign by selling bonds and promoting the zone bond premiere at each "captain" theatre. Chicago preems get under way June 23, with the bulk scheduled between June 28-29.

In New York, Charles C. Moskowitz, general chairman of the drive in the N. Y. metropolitan area, in cooperation with Jack Bowen and Ralph Pielow, distributor chairmen, and other circuit heads, is setting preems throughout the metropolitan area. Loew circuit plans call for 10 bond preems in as many sections of Greater N. Y., with 51 other Loew houses cooperating in promoting the shows and selling bonds for the preems. Most of the Loew preems are scheduled July 7.

U. S. Rollcall

Major Lloyd's Legion of Merit

Hollywood, June 20.

Major Frank W. Lloyd was awarded the Legion of Merit in ceremonies at Santa Ana Sunday (18). Major John D. Craig was decorated with the DFC and Capt. Emmett E. Bergholz presented with Oak Leaf Cluster air medal at the same time.

Dick Weiss a Capt. Now

Lt. Richard Weiss, AAF, son of Harry Weiss, mgr. of RKO Jersey City, upped to captain last week at Kelly Field, San Antonio.

Leon Netter's Third Son In

With William T. Netter, of Fordham Prep school passing his physical and headed for N. Y. Maritime Academy, Ft. Schuyler, N. Y. as a midshipman, all three sons of Leon D. Netter, v.p. of Paramount Theatres Service Corp., Par's operating subsid, will be in service.

Douglas Netter, with the Navy in South Pacific, has been promoted to Lieutenant, junior grade, according to word received by his father. In the longest of all three. The other son, Charles H., just finished flying course at Glenview, Ill.

Benjamin Now a Major

Robert Benjamin, formerly of show biz law firm of Phillips, Nizer, Benjamin & Krim, back from Army mission to England as Major Benjamin.

Autry Wins His Wings

Holylwood, June 20.

Gene Autry, now Staff Sergeant in Air Transport Command, revealed in letter to friends here he had won his wings as transport pilot.

Autry is stationed in Dallas.

Action On the Bond Front

Prior to the world preem of "Home in Indiana" at the Palace, Cincinnati, a filly was auctioned off by June Haver. Benjamin Katz, Cincinnati, bought $400,000 bond to win the steed.

A. H. Blank, Iowa state exhibitor chairman, offering War Bond awards to showmen doing an outstanding job in the Fifth War Loan drive. Two first prizes are $100 bonds; second prize is $50, and $25 third prize. Blank is also offering War Bond prizes to home office employees selling the most bonds.

At least 60 of the 93 theatres in New Mexico have arranged for a Free Movie day, with many of the theatres planning to hold Baby Beauty Contests.

Ralph Lawler, Peoria, Ill., exhibitor, appointed exhibitor co-chairman for downstate Illinois with Jules J. Rubens, exhibitors state chairman.

Over 125 theatres in Arkansas have made plans for War Bond preems.

Elmer Rhoden, western Missouri exhibitor chairman, reports that Kansas City theatres made a tieup with all of the city's schoolchildren to sell Bonds for the 50 suburban theatres. Kids will be invited to special show July 3 at the Municipal Auditorium as a reward.

"Chin-Up" Girl Contest

In conjunction with the Fifth War Loan drive Amarillo, Tex., is staging a "chin-up" girl contest for service men's wives, offering $1,000 in bonds to those who are doing most for the war effort on the home front. Jack King, city manager for Interstate Theatres in Amarillo, also reports that there will be a bathing beauty contest and barbecue in conjunction with the Paramount Theatre bond preem July 27.

John Q. Adams, Texas exhibitor state chairman, has asked all Texas exhibitors to arrange with their landlords to pay a month's theatre rent in war bonds.

William Hartnett, Embassy manager, Waltham, Mass., reports that $25,800 worth of "E" bonds were sold for the Waltham's Children "School's Out" preem at that theatre.

Lou Brown, War Activities Committee publicity chairman for the New Haven territory, reports trying out a special "sneak" Hollywood preview, using the 20th-Fox and Paramount screening rooms. Admission is through the purchase of a $5,000 bond per couple, with an objective of $150,000 sought.

Exhibitors have set aside July 6 as Free Movie Day in Washington, D. C.

Ted Jones, Yucca theatre, Roswell, N. M., has set a "Governor for a Day" contest eligible to all boys and girls in the state, 16 years or less. Boy or girl selling the most bonds will receive an all-expense trip to Santa Fe, spend the night at the governor's mansion as his personal guest and act as governor of New Mexico for a day. In addition there is a prize of $500.

Oversubscribed

T. A. Wilson, manager of the Bay theatre, Red Bay, Ind. (population 1,500), overscribed its quota of $137,000 by $30,500 within two hours after the opening of its War Bond preem and bond auction.

Radio Seeks Complaints

Washington, June 20.

Following its policy after previous bond drives, NAB will solicit complaints from broadcast stations at the end of the 5th War Loan.

Most complaints received without (Continued on page 46)

Same Old Bond Ballyhoo Story: Patriotic Stars Get Pushed Around

Detroit, June 20.

There were plenty of frustrations here for the film stars on tour for the Fifth War Bond drive.

The troubles started when the patriotic pix stars were advised that the Treasury Department in Washington had canceled its special train for war bond drives at the request of the Office of Civilian Defense, which is seeking to stop "nonessential travel." They arrived in Detroit late on a regularly scheduled train from Indianapolis.

They also arrived in a rain which resulted in the 10,000 people who had assembled in the loop for the rally being sent home.

Ingrid Bergman went looking for a raincoat and couldn't find one to fit her.

Paul Lukas headed for a Hungarian restaurant here famed for his favorite goulash and found it closed for the day.

Paul Whiteman went to bed when he learned that the arrangement had been for the band to play outdoors where the valuable instruments are sensitive to the weather.

Lt. William Holden and Pvt. John Payne were handed such a poor script when the show did go on in the evening that they had to tear it up and ad lib a better bond appeal.

And Ray Bolger, who flew in from Washington to join the group, was fagged from being bumped off before finally getting a plane in.

However, the evening show pulled a large crowd and despite a day of frustrations, the stars came through with a sock performance.

Cardinal at Philly Preem

Philadelphia, June 20.

A unique war bond premiere of "Going My Way" was held in the projection room of the Paramount film exchange last night (Mon.). A group of 34 Philadelphians laid $850.000 on the line to gander the film which was billed as being presented in the "world's smallest theatre."

Audience included Cardinal Dougherty, Archbishop of Philadelphia and dean of American Cardinals. It is believed to be the first time a Cardinal has attended a film premiere here. Presidents of banks and prominent laymen of all faiths bought large denomination bonds to attend the premiere of the film. Earle W. Sweigert, Paramount district manager was awarded a plaque by the bond committee.

Cabot Doffs Khaki

Hollywood, June 20.

Lieut. Bruce Cabot returns to the Paramount lot July 1 to resume his player contract, suspended when he enlisted in the Army Air Transport Command.

Actor becomes a civilian this week after 30 months of active service.

L. A. to N. Y.

George Allen.
George Bagnall.
Lee Cooley.
Harry Crane.
Forest Duke.
Susanna Foster.
Marjorie Gateson.
Sheridan Gibney.
Robert M. Gillham.
James Gleason.
E. T. Gomersall.
James R. Grainger.
Don Hayden.
Chic Johnson.
T. Newman Lawler.
Hilary Lynn.
Leo J. McCarthy.
Ole Olsen.
Bill Saal.
W. A. Scully.
Sol Siegel.
Don Stauffer.
Glenn Wallichs.
Robert White.
Hal Winston.
I. A. R. Wylie.
Herbert J Yates.

4 More Units Added To 'Purple Heart' Circuit

Four more units will be added to USO-Camp Shows' hospital circuit, starting Aug. 1. Schedule originally called for 8 units to work 84 hospitals on circuit, visiting one every two weeks. Four extra shows are being added to ease the exacting circuit itinerary as well as to satisfy the hospitals, who want units to stay longer than present one-day visits.

The July hospital schedule is already out, so additions can't be made till August. Longer stays also will help the performers.

N. Y. to L. A.

Ben Kalmenson.
Norman H. Moray.
Jess Smith.

BLOOD

SWEAT

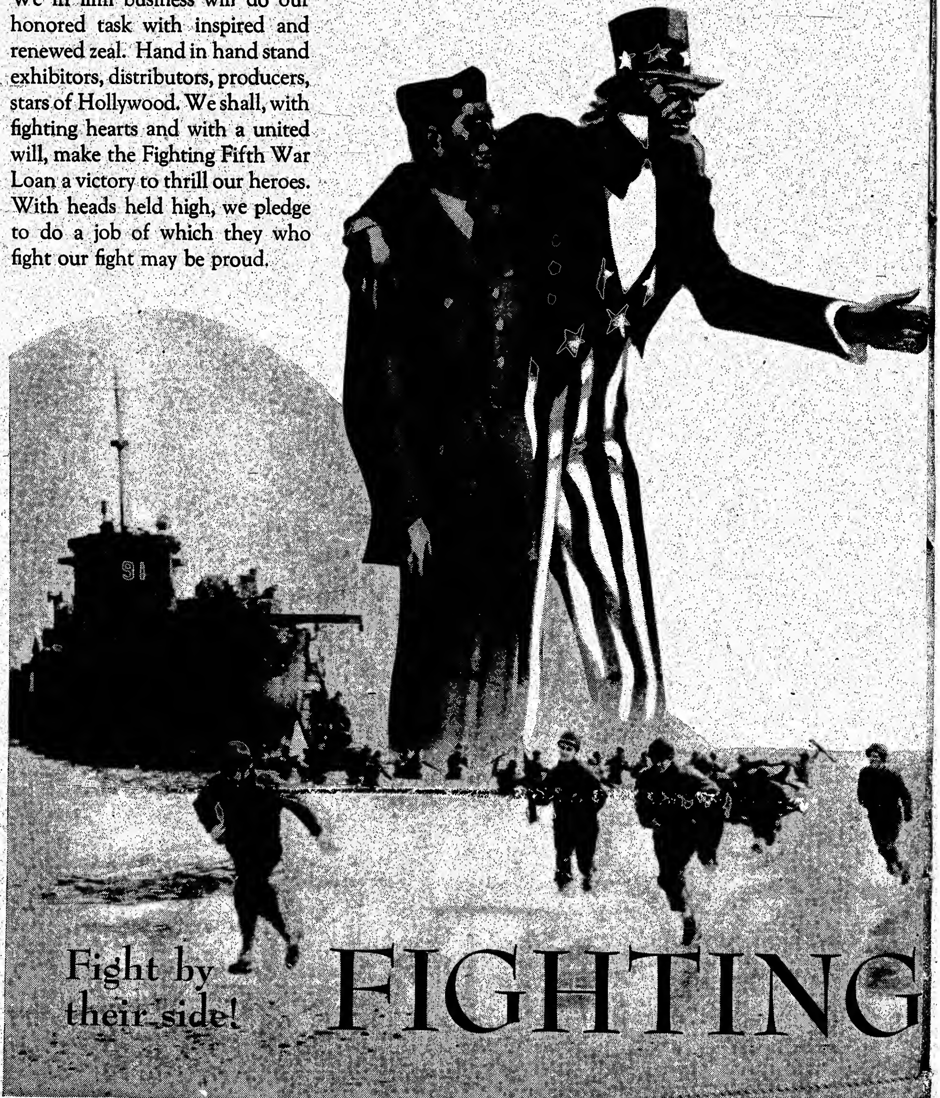
AND

BONDS!

"FIGHTERS OF THE HOME FRONT, YOU ALSO SERVE!"

We shall desperately try to match the sacrifices of our invasion armies. It is not enough that we in our sheltered lives give prayers and tears for those who suffer the pitiless hardships of war . . . death in agony, the loneliness of youth, the soldier's terror of never again seeing loved ones.

We in film business will do our honored task with inspired and renewed zeal. Hand in hand stand exhibitors, distributors, producers, stars of Hollywood. We shall, with fighting hearts and with a united will, make the Fighting Fifth War Loan a victory to thrill our heroes. With heads held high, we pledge to do a job of which they who fight our fight may be proud.



YOU, THE EXHIBITOR
the Manager, the Assistant Manager who put in many extra hours.

YOU, THE CASHIER
who works late to keep extra accounts.

YOU, THE STAFF
usherettes, ushers, doormen, all who volunteer for extra duty at Bond Booth.

YOU, THE PROJECTIONIST
who stays to put over a vital Bond Premiere.

YOU, THE WIVES OF SHOWMEN
who run the home, yet help with a few precious hours.

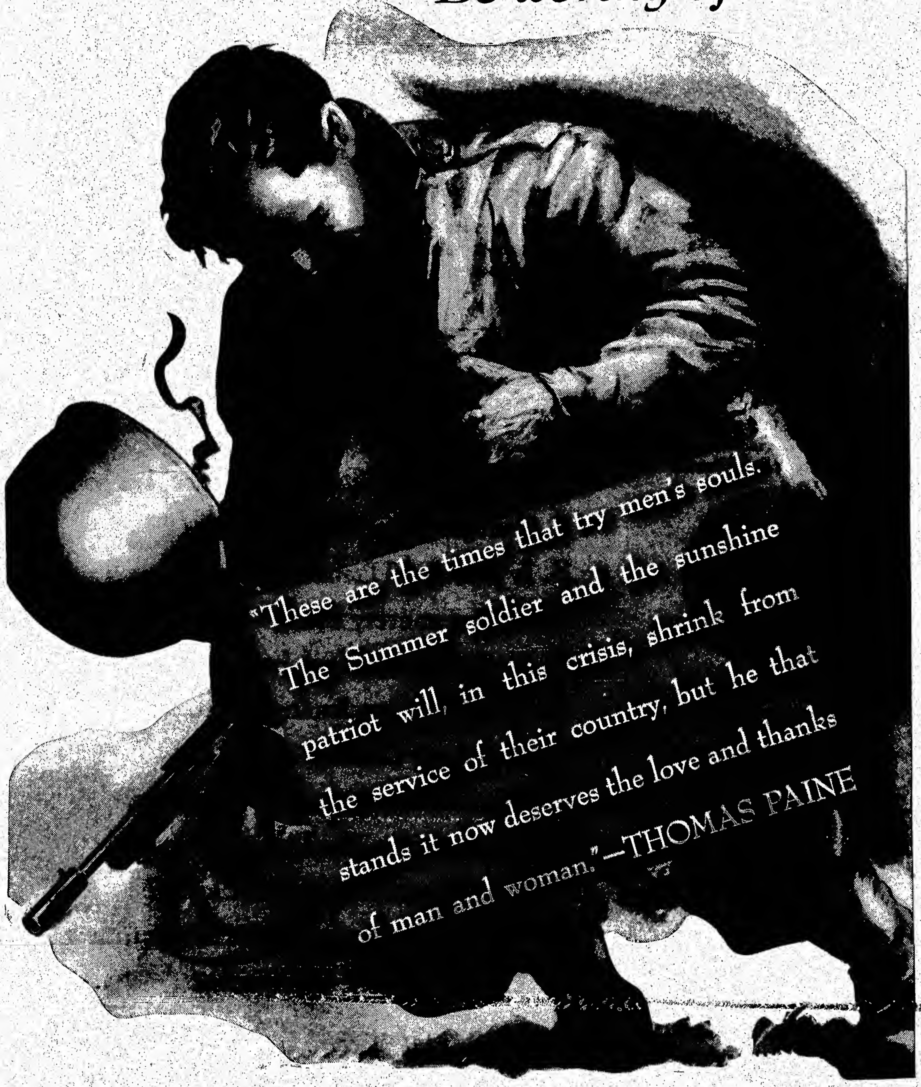
HOW'S YOUR INVASION CAMPAIGN?

1. Invasion appeals added to Front and Lobby?
2. Enough volunteer bond-sellers?
3. Is your Bond Premiere set?
4. Trailers at every show?
5. Stocked up on blank bonds?
6. If you're not an Issuing Agent, why not?
7. Planning a Children's Bond Show?
8. War Finance Committee team-work?
9. *Extra* Invasion Bond for every seat?
10. Hero Honor Chart in your lobby?
11. Saving Free Movie Day for mop-up?
12. Are you satisfied with results?

Fire away! Night and day!
Never stop till you're over the top!

5th WAR LOAN

"Be worthy of them!"



FIGHTING 5th WAR LOAN

COLUMBIA PICTURES CORP., METRO-GOLDWYN-MAYER PICTURES, PARAMOUNT PICTURES INC., RKO-RADIO PICTURES, INC., 20th CENTURY-FOX FILM CORP., UNITED ARTISTS CORP., UNIVERSAL PICTURES COMPANY INC., WARNER BROS. PICTURES, INC.

NO MORE 'BLIND' SELLING

LEO'S 20th BIRTHDAY

Metro-Goldwyn-Mayer tomorrow, Thursday, June 22, begins a week's celebration of its 20th anniversary. In every theatre on Broadway and in well over 16,000 theatres throughout the United States there will be shown a Metro picture of some kind, feature or short—a gesture from everybody within the picture business to one of its own.

Leo will roar his loudest on the occasion of this 20th birthday. But Leo, or Metro, was actually born some 24 years ago. He really came to life when a soft-spoken, friendly, slender little man named Marcus Loew bought the Metro Film Co. from Richard A. Rowland and associates.

Loew paid some $3,000,000 for Metro but neither he nor the sellers likely knew that there was something more than a production unit involved in the deal. Because along with the production unit in Hollywood, for which Loew had been looking around, the showman also acquired a story called "The Four Horsemen of the Apocalypse." The picture grossed between $4,500,000 and $5,000,000 worldwide and Loew thus got a production company for nothing and made a profit besides.

Vicente Blasco Ibanez, author of "The Four Horsemen," originally sold the screen rights to his story to the old Metro company for $20,000 plus 10% of the rentals. Eventually, after long negotiations, he accepted approximately $195,000 for the outright sale of the picture rights. The story was bought by Rowland in October, 1919 and the Metro Film Co. was sold to Loew, from accounts, about four months later.

And, like many a star made overnight by a song, a play or a scenario, Leo was launched by a picture. For in addition to profits "The Four Horsemen" brought prestige to a company which for five years previously had vainly sought that elusive quantity.

There is, of course, a romantic and impressive story in the rise of the Loew empire. It is a far cry from the days when Marcus Loew was scrambling for loans to tide the company over in bad years to the time when Wall Street bankers began to talk of Loew stock as one of the soundest investments on the Big Board. In time, this view was reflected in the favorable attitude within financial circles towards other motion picture companies.

There are interesting figures, too, in the Loew's financial setup—cash on hand 20 years ago, $1,559,405 against cash today (including Government securities) of $44,738,558; net profits 20 years ago were $1,598,880 versus net profits last year of $13,422,852; theatre accounts 20 years ago, 6,200 and theatre accounts being serviced today 12,000, sometimes rising to between 13,000 and 14,000 as in the case of "Mrs. Miniver;" inventories of films in production 20 years ago $2,650,078 and today $25,238,089 (including films completed but not yet released).

But—back of everything there was always the solid integrity and friendliness of the founder, general principles which continued to form the unwritten company policy throughout the years. For once, as Jack Lait wrote in "Variety" upon Marcus Loew's death, "the biggest was the best beloved."

Sime, deeply moved when Loew died, compared Loew's generosity and friendly methods of operation with those of a rapacious millionaire showman known for exploiting talent. On the night of Loew's death he turned to one of his "Variety" muggs and said: "I'd rather be lying there in a coffin, like Marcus, with his reputation, than live with the millions the other fellow has."

In time, Loew surrounded himself with able showmen who carried on, fortified and improved the organization which he founded. First came Nick and Joe Schenck, the former becoming the unanimous choice for the presidency of the company when Loew died. Other outstanding executives who started in the early years were Lep Friedman, now company secretary; David Bernstein, treasurer, and J. Robert Rubin, legal head. In 1924, when Loew's acquired the Goldwyn Picture Co., Louis B. Mayer came into the organization followed by Irving Thalberg.

On the eve of the 20th anniversary of the merger between the Metro and the Goldwyn studios, William Rodgers, v.p. and general sales manager, reported that Metro pictures have the greatest circulation in the history of the company. Except for the year during the changeover from silent to sound pictures, and during one year of the Big Depression, the circulation has shown steady and substantial increases. Said Rodgers: "We are confident of the future. And the best evidence of the faith we have is the amount of money we are spending on such pictures as 'Dragon Seed,' 'Seventh Cross,' 'Kismet,' 'Ziegfeld Follies,' 'National Velvet' and others."

CIO STAGE REVUE DUE FOR FILMING

"Marching with Johnny," CIO-sponsored musical which cracked up on the road last season after a wobbly start, is planned for filming, with Hally Chester as producer.

Chester has signed Hal Seeger to write an original script based on the book by Leonard Keller. Keller's musical score would also be used in the film version. Seeger would receive $500 for the job plus full budget allotment for screen adaptation.

Chester, former member of the "Little Tough Guys" cast (for Monogram), would produce single-o, his first producing venture on his own, with Harold Young as director. Sam Katzman is also in on the deal.

Skouras' Farewell Feed for Beddington

Spyros Skouras hosted some 35 film executive and tradepress editors last week at 21 Club, N. Y., on the occasion of an informal farewell for Jack Beddington, head of the British Ministry of Information films division. Tom Baird, U. S. rep for Beddington, was also in attendance.

The 20th-Fox prexy, himself recently returned from three months in England, where he worked out a closer Anglo-American film trade deal with J. Arthur Rank on behalf of his own company, reiterated his high regard for British indomitability, and that were it not for British courage we might perhaps have to fight the Axis on U. S. soil.

OTHER CHANGES IN DEGREE PLANS

By MORI KRUSHEN

Presidents of the Big Five consent companies have agreed to end the practice of "blind" selling and, following a meeting at the Hays office in New York last week, have consented to designate the price or percentage-bracket of all pictures when they become available. In the past some distributors designated prices on product at the time of sale, while others designated no percentage brackets until after the pictures have been played. If not designated before, distribs now have to designate product on availability.

Distribs, of course, pretty well know how most pictures will go in various areas (though there are occasional surprises), but under the latest proposals there would come into effect a uniform method.

Department of Justice asked for the designation of pictures before they are sold but company heads pointed out that they have test runs which form the basis for determining the percentage brackets into which any given picture falls. Attorneys last week were reported trying to arrive at a definition as to what should be considered a test run; whether such a run should be confined to distributor-affiliated theatres; and whether one, two or more weeks should be considered the maximum period for any one or all theatres in which there are test runs.

As a result, distributors may not offer to sell pictures until after test runs are completed but exhibitors

(Continued on page 15)

U.S. Post Office Aids Checkup On Theatres Open

Metro enlisted the aid of the U. S. Post Office system in a checkup of theatres throughout the country, in order to get an accurate report on the number of theatres currently operating for the booking of M-G pictures in connection with the company's 20th anniversary.

Supplementing the post office checkup, every Metro salesman was asked to go over his territory thoroughly. One Metro salesman covered 2,000 miles to complete his survey.

Post Office and film salesman check revealed that the number of open theatres changes almost weekly.

(Continued on page 15)

Balaban Tells Stockholders Par Can Weather Any Leveling-Off at B.O.

Paramount is trimming its sails in anticipation of possible decline in theatre attendance after the war, Barney Balaban, Paramount prexy, told the annual stockholders meeting yesterday (Tuesday) in N. Y. He did not envision any drastic dip at the boxoffice but explained the company was in shape to weather any declining tendency. Balaban cited $13,000,000 inventory of pictures Par has now, as the best position the corporation ever held because none of films is dependent on any particular war theme. He said Paramount had rushed out its expensive war pictures so they would not be on hand when war films possibly were not so popular or facing a b.o. dip.

Paramount shareholders reelected 16 directors: Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor. When questioned about having more "outside" members on the directorate by James Fuller presided, showed that at least eight directors were not in Par employ. Meeting adjourned until today (Wed.) for final tally on amendments, which were voted by big majorities.

Balaban's Notes Ok'd

Stockholders also approved issuance and sale of $2,000,000 convertible notes of company to Barney Balaban with related conversion which would enable him to convert into common stock at $25 a share. Notes would be convertible into common at the rate of $500,000 of notes up to and including Jan. 1, 1945, and additional $500,000 amounts in each succeeding year until total amount had been switched. They also eliminated 144,672 shares of $100 preferred and 555,101 shares of $10 preferred, this being a mere

(Continued on page 15)

Siegel, Abbott, Herbert Form Indie Film Firm

Hollywood, June 20.

Sol Siegel, Columbia producer, resigned to form an independent company, with George Abbott and F. Hugh Herbert as associates, for the production of pictures for Columbia release.

Starter under the new setup will be Herbert's "Kiss and Tell," to be followed by a Technicolor musical starring Rita Hayworth.

Par's Film Backlog Highest in History; 31 Awaiting Release

A new high in backlog of product for any company in the industry's history has been attained by Paramount, which as of the past week had a total of 31 pictures completed awaiting release. The figure is higher than the total number of films Par will release on the current (1943-44) season and gives the company what amounts to more than an additional season's output, based upon the reduced number of releases this year and last.

Par's five groups for delivery this season (1943-44) totals 22 regular releases, plus five specials sold singly, for a maximum of 27. The separately sold films, however, include "For Whom the Bell Tolls" and "The Story of Dr. Wassell," former not for general release until next year, while latter is on a couple pre-release dates at present.

In addition to the 31 pictures already in cans, Par currently has four more in production and five in various stages of preparation.

Awaiting distribution are "Frenchman's Creek," "The Sign of the Cross," "Double Indemnity," "The Road to Utopia," "I Love a Soldier," "Hail the Conquering Hero," "The Great Moment," "Rainbow Island," "Incendiary Blonde," "Take It Big," "And the Angels Sing," "Till We Meet Again," "And Now Tomorrow," "Practically Yours," "Bring on the Girls," "Ministry of Fear," "Our Hearts Were Young and Gay," "The Man in Half Moon Street," "Henry Aldrich's Little Secret" and "National Barn Dance."

Owen Shifts to Selznick

Hugh Owen moved over to Vanguard Films, Inc. last Monday (19) as distribution chief for Selznick productions in the U. S. and Canada. Owen recently resigned from Paramount where he was eastern sales manager.

POWERS BACK TO N. Y.; STUART TO AUSTRALIA

Hollywood, June 20.

William T. Powers, former executive film buyer for National Theatres, left the Army after two years in Australia.

Powers who rose to rank of lieutenant colonel is vacationing for two weeks before returning to circuit's home office where he will work with Dan Michalove, of National.

Herschel Stuart's Post

Powers has not been definitely assigned as yet, it was stated in N. Y., although he will headquarter here. He formerly worked with Michalove in N. Y., but it's reported that he may wind up as executive assistant to Spyros Skouras to fill the vacancy left when Larry Kent goes to England.

Herschel Stuart who also went out to Australia to represent American interests in National Theatres when there was a re-vamp of the executive setup in Hoyts circuit, also is back in N. Y. Stuart, veteran theatre man, will return in the same capacity, with headquarters in Sydney. National holds a substantial interest in Hoyts, one of two big Australian film theatre circuits.

RKO Dickering to Buy Out Other 50% in 15 Singer-Pooled Houses

Following the recent death of Mort Singer, RKO will probably acquire those theatres of the Singer group in which it (RKO) holds a 50% interest. That negotiations are on in this direction is confirmed by Malcolm Kingsberg, v.p. in charge of all theatre operations for RKO.

While Singer had a few theatres of his own, RKO has always held a 50% interest in houses in Minneapolis, Omaha, New Orleans and Sioux City, Marshalltown, Waterloo and Davenport, all in Iowa, and totaling around 15 theatres. They were formerly part of the old Orpheum circuit.

Present negotiations are based upon an option which RKO holds entitling it to purchase Singer's 50% share in the theatres. Since Singer died, they are being operated for RKO and the Singer estate and associates by Joe Berne, who headquarters in Cleveland.

On passing of control 100% to RKO, it is probable a separate division would be set up by the circuit to operate the houses.

U'S $1,858,552 NET FOR 6 MONTHS SAME AS IN '43

Universal Pictures' net profit for first 26 weeks of company's fiscal year ended April 29 amounted to $1,833,945 as against $1,858,552 in corresponding six-month period a year ago, J. Cheever Cowdin, board chairman announced this week. This net is after all charges and Federal income and excess profits taxes in both instances.

Universal's consolidated net profit before Federal totaled $4,794,845 as compared with $5,117,807 in like period of preceding fiscal year.

Cowdin said that production of feature pictures for the 1944-45 season is going ahead at accelerated speed, pointing out that U now has more completed film ready for the new season than at any corresponding period in its history.

Lensers, FitzPatrick Row Over Mexican Pix

Hollywood, June 20.

Studio Cameramen have placed James A. FitzPatrick's Travel Talks on the unfair list because of an argument over the lensing of pictures on Mexican locations. Union declares FitzPatrick should have taken three Hollywood cameramen on the trip, but the producer declares the film was shot solely for Mexican distribution.

Union chiefs assert Metro is going to use some of the film for showing north of the border, and are huddling with William Walsh, Metro labor contact, for a settlement.

Out Front

IN 146 S

FLASH NEWS!

SIMILAR REPORTS FROM EVERY OPENING!

INDIANA THEATRE
INDIANAPOLIS, IND.
2nd day as big as 1st day, which was a record breaker.

KEARSE THEATRE
CHARLESTON, W.VA.
Breaks all records for past 6 months.

PALACE THEATRE
CINCINNATI, O.
Broke all opening day records. 2nd day big as 1st day

Home in

IN

PLAY THEM TO WIN!

THE EVE OF ST. MARK • PIN UP GIRL • BUFFALO BI

from 20th Century-Fox, th

All the way!

TARTS

KEITH'S THEATRE
DAYTON, O.
Broke all records.

RKO PALACE THEA.
COLUMBUS, O.
Beat every picture except "Coney Island" which opened on holiday.

WARNER THEATRE
YOUNGSTOWN, O.
Broke all records.

OHIO THEATRE
MARION, O.
Broke all records.
4 times normal business.

ndiana

TECHNICOLOR

FOUR JILLS IN A JEEP • THE SONG OF BERNADETTE • THE PURPLE HEART

biggest AND WINNINGEST figure in the industry!

BE WORTHY OF THEM! FIGHTING FIFTH WAR LOAN NEEDS YOUR FIGHTING SHOWMANSHIP!

Sensations of 1945
(MUSICAL)

United Artists release of Andrew Stone production directed by Stone; James Nasser associate producer. Stars Eleanor Powell; features Dennis O'Keefe, W. C. Fields, Sophie Tucker, Eugene Pallette, C. Aubrey Smith, David Lichine, Dorothy Donegan; The Christianis, Woody Herman and Cab Calloway bands. Original, Frederick Jackson; screenplay, Dorothy Bennett, Andrew Stone; camera, Peverell Marley, John Mescall; dances, David Lichine; music, Mahlon Merrick; songs, Al Sherman-Harry Tobias; acrobatic dances, Chas. O'Curran; asst. director, Henry Kesler; editor, James E. Smith. Previewed N. Y. June 16, '44. Running time, **85 MINS.**

Ginny Walker....................Eleanor Powell
Junior Crane....................Dennis O'Keefe
Dan Lindsey....................C. Aubrey Smith
Gus Crane....................Eugene Pallette
Julia Westcott....................Mimi Forsythe
Randall....................Lyle Talbot
The Great Gustafson....................Hubert Castle
Fenwig, Sr....................Richard Hageman
Miss Grear....................Marie Blake
Mr. Collins....................Stanley Andrews
English Girl....................Louise Currie
Girl in Penny Arcade....................Betty Wells
Photographer....................Bert Roach
Doctor....................Grandon Rhodes
Detective....................Earl Hodgins
Mrs. Angostina....................Constance Purdy
Silas Hawkins....................Joe Devlin
Martinelli....................George Humbert
Mooni....................Anthony Warde
Mrs. Gustafson....................Ruth Lee

Playing themselves: W. C. Fields, Sophie Tucker, Dorothy Donegan, The Christianis, Pallenberg's Bears, Cab Calloway and Woody Herman bands, David Lichine, Wendell Niles, Gene Rodgers, Les Paul 3, The Copelands, Mel Hall, Johnson Bros.

"Sensations of 1945" may be a misnomer but none will dispute its popular appeal. It's a boxoffice filmusical, perhaps no "sensation" literally, but Andrew Stone did contrive to blend a large variety of acts into a fairly cohesive tunefilm.

Plot is one of those things. Eleanor Powell is the ambidextrous musicomedy dancer turned p.a., whose imagination cooks up spectacular ideas calling for lavish showmanship and Miss-Fixit technique which, however, almost always involves her deeper with Dennis O'Keefe. Latter is Junior Crane, half of the father-son partnership in Crane & Co. (Eugene Pallette is the senior publicist) whose flackery is a sort of combination Myron Selznick-Brandt & Brandt-Ringling Bros.-Dick Maney outfit. That's the ridic part of the plot. P.a.s capable of handling literary memoirs, promoting a Circus-in-the-Sky nitery, a Devil's Gorge ropewalking stunt, a Times Sq. jitterbugging melee, with assorted cabaret preems and musicomedy ventures in between, makes for a story which reads like a Ziegfeldian nightmare out of Ivy Lee.

Despite the cold analysis of the curious plot motivation it all plays far more compellingly than this brief recounting would indicate. It's to producer-director Andrew Stone's credit that he has thus been able to jell the Woody Herman and Cab Calloway bands, the specialties of W. C. Fields (too brief), Sophie Tucker's two dandy numbers (with Teddy Shapiro omnipotently at the Steinway), the crack boogie-woogieing of Dorothy Donegan, the standout Cristiani Family, Pallenberg's Bears, David Lichine's choreography in person and back-of-the-camera, Les Paul Trio, The Copelands, the John Bros. and other vaude acts.

In between, Miss Powell, when not carrying the romance interest, demonstrates her stepping skillfully; Calloway's "Hepster's Dictionary" stampedes Times Sq. into a jitterbug panic, when the 47th street sign-board (above the Pepsicola's service-men's center) is utilized as a screen for soundpix presumably projected from the Times Bldg. in the downtown end of Times Sq.

"Starlight Night," a beautiful high-school horse, keynotes an equine conceit, with some extraordinary acrobatic dancing and "can-can" type of splits by the hardworking line under acro-choreographer Charles O'Curran's direction. Dorothy Donegan, assisted by an unidentified male boogie-woogiest, massages a revolving Steinway in the best Hazel Scott manner; Soph does one of her intimate pops.

C. Aubrey Smith is convincing as the passe but proud yesteryear impresario who is maneuvered into a comeback via a Gay 90s nitery; Mimi Forsythe bespeaks of promise as the minor ingenue (gal has a good screen face); Dennis O'Keefe is scowlingly adequate as the juve; Lyle Talbot is a mild menace; W. C. Fields does too little (in a bit with the unidentified Fritz and Jean Hubert). Both bands work hard and to good effect, and Woody Herman handles himself rather well on dialog. *Abel.*

Step Lively
(SONGS)

RKO release of Robert Fellows production. Features Frank Sinatra, Geo. Murphy, Adolphe Menjou, Gloria De Haven, Walter Slezak, Eugene Pallette. Directed by Tim Whelan. Screenplay, Warren Duff, Peter Milne; based on "Room Service," by John Murray and Allen Boretz; camera, Robt. de Grasse; music, Ernst Matray; vocals, Ken Darby; music director, C. Bakaleinikoff; arrangements, Gene Rose, Axel Stordahl; editor, Gene Milford; asst. director, Clem Beauchamp; songs, Sammy Cahn-Jule Styne. Tradeshown N. Y. June 26, '44. Running time, **86 MINS.**

Glen....................Frank Sinatra
Miller....................George Murphy
Wagner....................Adolphe Menjou
Christine....................Gloria De Haven
Gribble....................Walter Slezak
Jenkins....................Eugene Pallette
Binion....................Wally Brown
Harry....................Alan Carney
Dr. Glass....................Grant Mitchell
Miss Abbott....................Anne Jeffreys
Mother....................Frances King
Father....................Harry Noble

The old George Abbott play, "Room Service," has been resurrected for an RKO remake, with song trimming palpably designed to fit Frank Sinatra. As a tailormade vehicle it's somewhat loosely fitted but in the main it will please. It's good summer film fare, and riding the Sinatra crest right now it's sure to do well.

The hectic machinations of theatrical shoestringers have been given a thorough going-over, especially with the last few years' wave of backstage filmusicals. But as Warren Duff and Peter Milne have revamped it, under Tim Whelan's staccato direction, it is pleasant enough celluloid divertissement.

Sinatra is first the ambitious playwright who is suddenly discovered to have a voice, and thus causes the non-bobbysox Gloria De Haven and Anne Jeffreys to swoon for him. Throwing in the sophisticated and somewhat sultry Miss Jeffreys—her sponsor's $50,000 check is the convincer to the plot's constant bankrollitis—may have been by design in order to de-bobbysox the swami of swoonerville.

It's to the credit of all the troupers that "Step Lively" maintains bounce. True, there never was a dumbbell hotel manager like Walter Slezak, nor as irascible a hotel chain supervisor as Adolphe Menjou troupes it, but the exaggerated gusto goes a lot towards offsetting the lack of plot credibility.

George Murphy is ever in command of Wally Brown and Alan Carney, as his shoestring aides, all intent on putting on that musical with a mysterious backer's 50G. Miss De Haven is the general factotum as ingenue; Eugene Pallette legal rep for the effacing San Francisco tycoon; and Sinatra practically himself, although cast as a playwright-turned-crooner.

He has a couple of good song opportunities in "As Long As There's Music" and "Where Does Love Begin." Outside of an opening audience number (bubble-bath routine) and the show-within-a-show, as part of the finale production, the production values are moderate. Director Whelan let himself go in the finale, and some of the Oriental hoke (with Murphy, et al.) is bright, as is that black-and-white terp creation. (Plot-wise, this is the show supposedly put on in five days, the idea being to beat the 50G check when it bounces back from the Frisco bank. Hectic as the plot is, nothing so lavish could be mounted in five weeks, much less five days, but the general tempo of "Step Lively" is such that audiences won't examine that phase too closely either). Incidentally, musically there is some fine choral and orchestral work evident in all the arrangements.

Sinatra, an important property now to RKO and Metro (where he is on loan), handles himself with ease but still needs some camera assists. *Abel.*

Miniature Reviews

"Sensations of 1945" (Musical) (UA). Okay filmusical with Eleanor Powell topping flock of variety names.

"Step Lively" (Songs) (RKO). Sinatra film should please generally; especially good for light summer film fare.

"Marine Raiders" (RKO). Exploits of the Marines in Guadalcanal dramatically re-enacted.

"Gildersleeve's Ghost" (RKO). Radioite Harold Peary in mediocre comedy attempt, for duals.

"Teen-Age" (Cont.). Routine juve problem melodrama; so-so dualer.

"The Way Ahead" (Eagle-Lion). David Niven in strong war story; likely for American market.

Marine Raiders

Hollywood, June 20.

RKO release of Robert Fellows production. Stars Pat O'Brien, Robert Ryan, Ruth Hussey. Directed by Harold Schuster. Screenplay by Warren Duff; original, Martin Rackin and Duff; camera, Nicholas Musuraca; special effects, Vernon L. Walker; editor, Philip Martin, Jr.; asst. director, Sam Ruman; dialog director, Melville Burke; technical director, Capt. Clay Boyd, U.S.M.C. Tradeshown in L. A. June 19, '44. Running time, **90 MINS.**

Major Steve Lockhard....................Pat O'Brien
Capt. Dan Craig....................Robert Ryan
Ellen Foster....................Ruth Hussey
Sergeant Louis Leary....................Frank McHugh
Sergeant Maguire....................Barton MacLane
Jimmy....................Richard Martin
Miller....................Edmund Glover
Tony Hewitt....................Russell Wade
Lt. Harrigan....................Robert Anderson
Lt. Sherwood....................Michael St. Angel
Sally....................Martha MacVicar
Cook....................Harry Brown

"Marine Raiders" is an expertly-contrived cinematic drama saluting the U. S. Marine Corps, deftly blending battle action in Guadalcanal with a sincere and sympathetic romance, and giving the public a direct insight into the training and expansion of the Marines to a force of 500,000 toughened fighting men. Smoothly unfolding at a fast clip and contained in 90 minutes' running time, picture will be a timely attraction with the stepped-up activity in the far Pacific, and is a cinch for solidly profitable boxoffice in all datings.

Picture credits cooperation in the making to the Marine Corps, Navy, Coast Guard and the Army. There are a few official Government clips of plane attacks and salvos by the Navy against Jap-held Guadalcanal and other islands, and a fine sequence detailing the intensive training of recruit Marines with simulated battle conditions at Camp Elliott, Calif.

There's a realistic sincerity in the screen drama, especially in the warmful romance between Marine Capt. Robert Ryan and Ruth Hussey; and the close palship between Ryan and his commanding officer, Pat O'Brien. Deft and sympathetic handling of the love affair gives picture a women's appeal, which is not generally the case with service dramas.

Opening reenacts the Guadalcanal landing by the First Marine Raider battalion, and—after brief battle footage—swings to makeshift materials and supplies utilized by the men who first landed to establish the beachhead. Army forces move in to relieve the Marines, who are shunted for leave in Australia, where Ryan meets and quickly falls in love with the understanding Miss Hussey. Jap air raid hospitalizes Ryan with minor wounds, and O'Brien, fearing his officer had been taken in by a conniving gal, shanghais him, under orders, aboard boat returning the battalion to the States. After officers and men of the first train new recruits at Camp Elliott, they're off again for another major landing in the islands. Brief stopoff in Australia provides reunion and marriage of Ryan and Miss Hussey and blessing of O'Brien. Reenactment of major operation to occupy an enemy island, with air and sea attacks to soften up and then takeoff of the paramarines under command of Ryan and regular landing forces under O'Brien, provides a stirring and dramatic climax.

O'Brien delivers solidly as the Marine major, with important support provided by Ryan and Miss Hussey in excellent performances. Frank McHugh does well as a comedy cook, with Barton MacLane his continual heckler. Support is carefully selected.

Harold Schuster does a fine job of direction under producership of Robert Fellows. Script by Warren Duff is decidedly compact and interesting throughout; while cameraman Nick Musuraca and special effects chief Vernon Walker turn in slick jobs on the photographic end. *Walt.*

Top Story of War So Far Shown In First Pictures of the Invasion

First pix on the Allied invasion of France reveal the top story of the war so far. All five U. S. newsreel companies had access to the same material, and all did a thorough job.

Paramount's story employs two staff narrators. Par newsreel is the most gripping to hit the American theatres though obviously plenty of the original footage was heavily censored. Despite this, it gives a vivid closeup of how Allied fighters felt as they launched the all-out invasion.

Par's version emphasizes the great event from the personal angle, making the spectator feel that he is going in with the first shock troops. When the American troops crouch ready to jump out from behind the protecting doors of the landing barge, it's the closest to the real thing to be done by the newsreels. Camera follows men as they drop into the water and wade to shore. Another camera picks up the story from the shore, plainly showing the line of men rushing in to duck the machine-gun fire. Two are hit; one gets up but finally goes down a second time—for good.

Another dramatic scene is when a Frenchman, a native, picks up the discarded helmet of a dead Nazi, and [illegible]s it disgustedly to the ground. Pictures show the first French town captured, the initial Nazi banner seized and the first German prisoners.

Various camera crews (every branch of the armed forces was represented), including the combined British-U. S. outfits and Canadian film unit, supply a good overall picture of the Allied armed might, especially the pan shot of the vast naval armada. The tough rangers and paratroopers are shown by the photographer's lenses as they make ready to get into their planes.

One of the most gripping sequences in the 10-minute story is the trip by airplane over enemy lines in France. It's a birds-eye view of what the pilot sees as he guns enemy placements, etc. One sees the machine-gunner on his plane blast trucks, ammunition dumps, Nazi headquarters, etc. Another plane just ahead is hit and goes up in flames.

There are innumerable other gripping moments, with action so swift that the whole story is told before one realizes the 10 minutes have elapsed. *Wear.*

Gildersleeve's Ghost

Hollywood, June 20.

RKO release of Herman Schlom production. Stars Harold Peary. Directed by Gordon Douglas. Story and screenplay by Robert E. Kent; camera, Jack Mackenzie; special effects, Vernon L. Walker; editor, Les Millbrook; asst. director, Harry Mancke. Tradeshown in L. A. June 19, '44. Running time, **63 MINS.**

Gildersleeve / Randolph / Jonathan....................Harold Peary
Terry Vance....................Marion Martin
Peavey....................Richard LeGrand
Marie....................Amelita Ward
Leroy....................Freddie Mercer
Margie....................Margie Stewart
Harriet Morgan....................Marie Blake
Haley....................Emory Parnell
John Wells....................Frank Reicher
Henry Lennox....................Joseph Vitale
Birdie....................Lillian Randolph
Chauncey....................Nicodemus Stewart
Gorilla....................Charles Gemora

This is the last of the Gildersleeve series of program features from the RKO lot. It's a minor league affair, filled with elemental nonsense and broad attempts at comedy that seldom get beyond the sophomoric stage. Picture is strictly for the dualers where Harold Peary's radio characterization of Gildersleeve might have a following.

Peary is entered for office of police commissioner, with ancestral ghosts in the graveyard wandering out to set the stage to make him a hero to cop the election. Plot sends characters to a strange manor, where a research doctor is experimenting with invisibility via a girl and a gorilla. Convenient storm holds the cast in the typical eerie surroundings for usual attempts at comedy suspense, but latter does not jell sufficient for audience interest. After much horseplay and ludicrous situations, Peary emerges as the hero.

Peary does not click on the screen and is better for his radio followers in front of the mike. Marion Martin is a blonde eyeful as the girl who periodically becomes visible from a transparent state. Supporting cast is average, and direction by Gordon Douglas is handicapped by the material provided by the script. *Walt.*

Teen Age

Continental release of J. D. Kendis production; supervised by Edward E. Kaye. Directed by Dick L'Estrange. Original, Elmer Clifton; camera, Eddie Kull; editor, Fred Bain. At Victoria, N. Y., week of June 17, '44. Running time, **56 MINS.**

District Attorney....................Herbert Heyes
Jim Murray....................Wheeler Oakman
Dan Murray....................Johnny Duncan
Eddie Quinlen....................Fred Towns
Rose Gordon....................Sylvia Stanton
Alice Gordon....................Betty Walters
Lily Miller....................Beverly Penn
Henry Cobb....................Rod Rogers
John Abbott....................Russell Horton
Mary Abbott....................Claire McDowell
Ralph Gordon....................Ted Stanhope
Mabel Lee....................Patsy Harmon

"Teen Age" is a dull and obvious bit of sermonizing on youthful delinquency, thrown together without any cohesion or taste. Little attention seems to have been paid to casting, direction or even photography. Obviously filmed as a quickie, it's routine stuff, good only for the lower rung of a dual program.

Story concerns wild young kids neglected by busy or indifferent parents, who start out on harmless joy-rides and benders and end up on the wrong side of the law in petty thievery and brawls. To paint the obvious moral that petty knavery leads to stronger crime, story melodramatically brings in gambling dens, gangster battles and gunplay. There is very little originality in the film, even in the method of the flash-backs that tell the story.

Acting in the film runs from routine to painful. Herbert Heyes, as the D.A., has the embarrassing duty of occasionally directing his remarks at the theatre audience, pointing out in so many more words that crime doesn't pay. Juve members of the audience when film was caught were more bored than impressed. *Bron.*

People's Avengers
(Documentary)
(RUSSIAN-MADE)

Artkino release of Central Newsreel Studios, U.S.S.R., production. Directed by V. Belyaev. Commentary and narrative by Norman Corwin, music, D. Astradantzev; camera, I. Bykov; B. Dyementiev, A. Kairov, Eugene Veinerovich, Maria Sukhova; G. Donetz, B. Makaseyev, M. Glider, I. Isaacson, B. Elberg, B. Mureontsev, [illegible] theatre, N. Y., June 14, '44. Running time, **55 MINS.**

Complete documentation of the activities of the Russian guerillas (Partisans) harassing the Nazis behind the Eastern Front is a vivid kudo to the spirit of the common people who continued to fight fascism after the fighting front had passed them by. Film covers Partisan activities along the whole front, from the snows of the North to the swamps of the South, and from the elimination of a single sentry to the recovery of a whole town.

Camera work is necessarily hampered by stealthy nature of guerilla fighting and resultant lighting conditions, most attacks being made in semi-darkness or in wooded forests chosen for their fighting possibilities rather than their merits as film locales. The cameramen spent from two to three months behind the German lines shooting thousands of feet of film. Two of them lost their lives in shuttling between the lines.

Film is a worthy addition to the many film records of the current war and is a down-to-earth portrayal of the fighting qualities of the Russians. Norman Corwin, noted for his radio dramatizations via CBS, has written a workmanlike commentary keyed to every nuance of the film's story. *Turo.*

The Way Ahead
(BRITISH-MADE)

London, June 6.

Eagle-Lion release of Two Cities Films production. Stars David Niven. Directed by Carol Reed. Screenplay by Eric Ambler, Peter Ustinov from original story by Eric Ambler. Produced by Norman Walker, John Sutro. Camera, Guy Green. At Odeon theatre, London, June 6. Running time, **115 MINS.**

Jim Perry....................David Niven
Davenport....................Raymond Huntley
Sergeant Fletcher....................Billy Hartnell
Brewer....................Stanley Holloway
Lloyd....................James Donald
Luke....................John Laurie
Beck....................Leslie Dwyer
Parsons....................Hugh Burden
Stainer....................Jimmy Hanley
Commanding Officer....................Reginald Tate
Company Commander....................Leo Genn
Marjorie Gillingham....................Renee Asherson
Mrs. Gillingham....................Mary Jerrold
Col. Walmsley....................A. E. Matthews
Rispoli....................Peter Ustinov

At last somebody has dared to blow his own horn. This is the dominating impression left by this picture, Eagle-Lion's presentation of Two Cities production. No soft-pedalling here, no understatement of British guts, but unashamed glorying in a nation's girding up its loins to go and conquer its enemies. David Niven, as star, and stout story may make it okay at the American boxoffice.

There is no story in the accepted sense, and no love interest. There are momentary shots of femmes, chiefly wives, but no pin-up girls. This heightens the documentary value of this wartime slice of English life. Slickness of cutting should be enough to put this among notable British films, but there is additional cleverness in keeping David Niven far less obtrusive than his star's status might seem to justify. He's a subaltern in command of a platoon.

Covering the period from early 1939 to the Tunisian campaign of 1943, "The Way Ahead" shows how a totally unprepared, peace-loving people was suddenly catapulted into war; how a score of widely different individuals reacted to it. Second in command of the platoon, and rating as many close-ups as the star, Billy Hartnell as Sergeant Fletcher presses Niven for acting honors. So to single him out from the cast of 28 is to be less than fair to the others, for the general high standard of acting applies to the smallest bit performance.

Direction by Carol Reed is competent, and undoubtedly accounts for the underlying genuineness of the picture as a semi-documentary. Reed's job was made relatively easy by the solid script turned in by Eric Ambler and Peter Ustinov.

Torpedoing of the troopship en route to North Africa, followed by a hair-raising fire-fighting sequence on the doomed vessel, provides a succession of thrills as a prelude to the concluding scenes as the toughened rookies come to death grips with the Germans. Their behavior wins the grudging approval of the red-coated Chelsea Pensioners, veterans of Britain's earlier wars, whose earlier doubt of the stamina of modern English youth is finally proved unfounded.

Apasionadamente
("Apasionata")
(ARGENTINA-MADE)

Buenos Aires, May 18.

Argentina Sono Film production and release. Stars Pedro Lopez Lagar and Zully Moreno; features Susana Dupre, Rafael Frontaura, E. Chaico, Mauricio Castel, J. J. Pineiro. Directed by Luis Cesar Amadori. Story by Enrique Vico; camera, Antonio Merayo. At Ocean, Buenos Aires. Running time, **115 MINS.**

Producers of this apparently sought to curry favor with authorities on whose goodwill they rely for raw stock, by building story around beauties of the Argentine lake district, considered by some better than Switzerland.

In case this avid display of scenery might pall on femme-minded Argentinos, Zully Moreno, a looker, adds numerous poses to backgrounds of lake and mountain, wearing a whole gamut of unsuitable costumes—including what passed for a sarong.

Tear-jerker yarn centers round taciturn painter (Lopez Lagar) whose care for paralytic daughter keeps him from arms of supposedly rich and certainly frivolous socialite (Zully Moreno). Susana Dupre's playing of paralytic moppet is highlight of picture. Theme song of story and reason for film tag is Beethoven's "Appasionata." Lopez Lagar gives customary competent performance. Story is overly melodramatic and direction uneven. Photography shows signs of developing technique, but sequences are badly put together, including such bad mistakes as girl entering a telephone booth in one costume and exiting in another.

GARNER'S 'LITTLE HORSE'

Hollywood, June 20.

Peggy Ann Garner, moppet, draws the star role in "The Little Horse," recently purchased by 20th-Fox from Good Housekeeping mag.

Filming starts when little actress finishes "A Tree Grows in Brooklyn" and "Nob Hill."

You have never seen her

like this before...

Love... was her crime

Love... was her punishment

DURBIN...passionately creating her greatest role . . . as Abigail . . . who became "Jackie" . . . to live in the shadow of a merciless love!

DEANNA **Durbin** GENE **Kelly**

in W. Somerset Maugham's

Christmas Holiday

UNIVERSAL

with

RICHARD WHORF DEAN HARENS
GLADYS GEORGE DAVID BRUCE
GALE SONDERGAARD

Produced by FELIX JACKSON
Directed by ROBERT SIODMAK • Associate Producer, FRANK SHAW
As written for the screen by HERMAN J. MANKIEWICZ
A UNIVERSAL PICTURE

This is one of the national newspaper advertisements which can also be found in the press book. It is also representative of the magazine campaign used in Life, Look, and Liberty.

Unprecedented Pix Prosperity Seen Post-War By Rose, Par's British Head

"We are headed for a post-war era of world-wide film business prosperity that will excel anything in the past." That's the opinion of David Rose, Paramount managing director for Great Britain, who arrived in this country Friday morning (16), after leaving England the night before.

The world is becoming more film-minded than ever, because of the great job motion pictures are doing to bring war incidents before the public in graphic, realistic form, he stated during an interview yesterday (20). Pictures have cultivated an entire new audience who were not pre-war filmgoers, and who have learned to appreciate the entertaining and constructive medium that films really are, Rose added.

"There are 11,000,000 more film fans in England alone this year than in 1939, not including Allied servicemen," Rose said, pointing out that the British industry is steadily improving its technical and production facilities to enter the world film-market post-war. "They are learning to make pictures that will attract attention in the world market, by the use of topflight stars and stories. My trip from England in less than 18 hours by the newest air transport is a sample of the improvement in global travel and the imminent opening of world markets to all industries after the war," he declared.

Rose believes that the public will demand serious pix in the post-war era, and not cynical treatment of subjects. He will confer with Hal B. Wallis in Hollywood Monday (26), to determine that producer's first vehicle to be made in England this year.

He pointed out that there is a wide interest in television in England at present, but nothing is being done to exploit this medium, all attention being focused on the waging of the war.

J. Arthur Rank's deal with Paramount for partnership on the production and distribution of two films per year has not been affected by the Rank-20th Fox deal consummated several weeks ago when Spyros Skouras, Fox prexy, was in London, according to Rose.

SPU DENIES EASTERN MUSCLERS-IN RUMORS

Hollywood, June 20.

Film extras at a mass meeting of the Screen Players Union heard denials that eastern gangsters were financing the organization now seeking autonomy from the Screen Actors Guild.

Mike Jeffers member SPU executive committee, said the opposition was circulating the report in an effort to discredit their fight. He promised the entire exec group would resign when autonomy was won so that the players themselves may elect own officers.

Wage minimums submitted at same meeting by Hal Craig were approved unanimously, with $16.50 set as lowest check, abolishing $5.50, $8.25 and $10.50 calls.

In addition to wage recommendations, it was proposed to extend the 300-mile zone for film extras set by SAG agreement to include all of Canada, and U. S. producers would be required to employ union players for all locations, either transporting them from Hollywood or arranging for formation of union locals at favorite location spots.

Weekly minimum of stock players is fixed at $75, with $90 for glorified extras and $150 for freelancers. No conversion would be permitted for day players, with minimum daily rate of $35. Fittings and interviews for day players would be fixed at $16.50, with no "weather-permitting" calls.

De Rochemont's New Post With Brittanica Films

Richard de Rochemont, producer of March of Time, now overseas as war correspondent representing M. of T., has been elected to the directorate of Encyclopedia Britannica Films, Inc., formerly ERPI Classroom Films until taken over by Chicago U.

Also named to board of directors were William Benton, of Benton & Bowles; John Grierson, head of Canadian Film Unit and the educational films organization in Canada; and Beardsley Ruml.

Post Office

Continued from page 9

In one exchange area it was found that 13 theatres controlled by a major circuit had closed for the summer the first week in June. In one or two other instances independent circuits had shuttered houses during the warm weather.

Total of 16,502 theatres lined up to play a feature or short during Metro's anniversary week was pared to 16,444 in the U. S. owing to the closings. Final figure, as of June 19, represents every theatre which would be open for one or more days during the week of June 22-28.

In Canada the number of theatres closed during recent weeks totalled 15, with Metro now scheduled to be represented in 1,238 theatres out of a reported 1,270 theatres. In South Africa only 10 theatres remained to be signed up, according to a cable received by the Metro, N. Y. home office. Total number of possibilities are 353 in S. A. with 309 signed to show an all-Metro program.

In all three houses in the U. S. reported unsigned for a Metro picture for anniversary week are in the Indiana territory, with two scheduled to be set by tomorrow (Thurs.).

There will be 30,000 Metro prints in circulation this week, representing approximately 10,000 features.

SCHINES' $1,500,000 BID FOR HOTEL APPROVED

Albany, June 20.

The offer of J. Meyer Schine and Louis W. Schine, operators of 150 picture theatres, with headquarters in Gloversville, to purchase the Ten Eyck Hotel for some $1,500,000 has been approved by Federal Judge Stephen W. Brennan. The okayed reorganization plan was drafted by former State Motor Vehicle Commissioner Carroll E. Mealey, trustee, and his attorney, in cooperation with the Schine brothers. It was presented several weeks ago and was approved by Judge Brennan in preference to other plans. The actual takeover will not be possible before early fall.

The Ten Eyck, long a favorite for show people and headquarters of the Albany Variety Club, is at the very heart of the local business district.

WB to Stall Remakes But Reissuing 6 More

"Petrified Forest" will likely be the last remake for Warners for an indeterminate period at least, studio and sales department reportedly turning thumbs down on the policy of making carbons of oldies despite the saving entailed in screen rights, prints and trailers. Most recent remake for the company, "Between Two Worlds," which was originally "Outward Bound" has not been doing well though regarded highly as to production excellence, cast performances, etc.

Warners, however, is continuing in the groove on reissues and following recent decision to make available six more on this basis, now plans adding to the growing list by putting out "This Is the Army" probably in July and "Casablanca" in September.

This will swell the list since the beginning of current (1943-44) season to 18, including six westerns. That total will be just one under the 19 regular features being delivered on the season, first time ever that any film company will have had approximately the same number of reissues as new pictures.

WB started out by reissuing four oldies, plus the six westerns. Subsequently a couple weeks ago, it announced availability of six more features for July 15. The two extras now planned brings it up to a grand total of 18.

Peskay Would Sell Out

Ed Peskay is reported dickering for the sale of his interests in Film Classics. Understood that the deal will involve around $75,000. He owns around 25%.

Film Classics recently concluded a deal for the reissue rights to Samuel Goldwyn oldies for a figure in excess of $1,250,000.

'Blind' Selling

Continued from page 9

are to be advised, before they begin to show a picture, about the designation or cost of each picture. Under the proposed change in the consent decree distributors are to retain the privilege of changing designations but with the provisions that such changes can be made only by mutual consent.

Important Change

Among important changes in the consent decree of Jan. 20, 1944, is a provision whereby an independent, who wins a clearance award against a consent company, and buys that company's product, has the right to run ahead of theatres operated by the producer-distributor in any given situation. In the last consent decree plan, distributor-producer theatres reportedly had first call on product from their own affiliated companies.

Regarding arbitration of some run, a change in the last consent decree draft has been proposed whereby an exhibitor who wins a case against a major circuit is to be offered product first. Where the local major circuit has been buying en bloc for a group of houses, individual contracts must be set up to segregate the house, where the prior run has been won by an independent, from other contracts. Distributors have agreed, it is reported, that they must first offer to the prior run, designated by arbitration decision, and then if they can't get together on terms can sell to other theatres.

Another important change from the some run provisions of the Jan. 20 decree draft, is that an exhibitor shall not be required to meet the many technical provisions outlined therein but shall be obliged only to prove that he has a better theatre than the opposition theatre in order to demand product.

Hazen and Clark Talk

Joe Hazen met with Tom Clark, U. S. assistant attorney general, in Washington last Sunday (18) to present the latest decree proposals which are now dated May 7. Indications are that, with the changes on arbitration, the sale of separate contracts and the new method of designation, the final decree draft form is to be dated as of June 16.

The latest "final" decree proposals, embodying a provision that the cancellation privileges up to $350 shall prevail for a period not exceeding two years (upon insistence of distribs), are now considered the last word on the decree and no further meetings are scheduled until Clark and Attorney General Francis Biddle make a decision.

Meantime, as reported exclusively in "Variety" last month, other consent decree modifications mainly concern the proposed change in the cancellation privilege; the elimination of the "showcase" theatre clause whereby chains could build theatres for this purpose under given circumstances; and the definition of "locked out" territories under which a distrib would have the right to buy or build a theatre if frozen out for a period of one year or longer.

Ratios

Latest proposals on the cancellation clause are that pictures costing up to $100 average shall be subject to 20% cancellation; features costing over $100 but not exceeding $250 shall be subject to 15% cancellation; and pictures costing from $250 to $350 shall be subject to 10% cancellation. As first reported in "Variety" there is a ceiling of $350 and pictures costing more, on the average, would not be subject to cancellation under the latest decree plan.

In connection with pools, the consent companies are to be given one year in which to dispose of their interests to others.

Jane Powell Returns To M-G for 'Sick' Role

Hollywood, June 20.

Jane Powell makes her debut on her home lot, Metro, late in summer as topper in "Love Makes Me Sick," a tale of a youngster who snoots at adult romance. Moppet singer leaped into prominence in "Song of the Open Road" while on loanout to Charles R. Rogers.

Joe Pasternak, who guided Deanna Durbin through her adolescent career, will produce the love-sick film.

STARR PACT REFRESHED

Hollywood, June 20.

Irving Starr, currently producing "Something for the Boys," his second picture at 20th-Fox, drew a contract renewal.

In preparation on the Starr production slate are "Too Many Wives" and "No Place Like Home."

Bonuses to Par's Sales Staff Start Under Incentive Plan of Last Yr.

Under what is called an incentive plan, created by Paramount for its selling force and believed to be the first in the industry, bonus payments were made during the past week based upon business during the past year where it ran in excess of quotas set up for each exchange territory. While only 75% was given out last week, with the balance of 25% to come in a later installment, understood that the bonuses earned in some cases ran to more than $4,000 for certain individuals where the showing was exceptional.

In working out the plan a year ago but never announcing it publicly, Par set up a dollar gross expectancy on its pictures which varied according to exchanges and their importance, with the percentage of average, where an exchange exceeded the quota, used as the basis for the bonus in the exchange. The N. Y. branch of the company, headed by Milt Kusell, district manager, and Henry Randel, branch manager, came out on top.

Under incentive plans, where they can be applied such as in selling and are designed to spur employees to greater effort in creating added business, any bonuses paid are not regarded as salary increases and, as a result, are not subject to Wage Stabilization Act controls.

The Par incentive plan includes homeoffice division managers, all district and branch managers, exchange sales managers, film salesmen, bookers, field exploitation men and, also, Bob Gillham, h.o. publicity-advertising head, and Alec Moss, director of exploitation.

Balaban

Continued from page 9

legal action since the shares had been redeemed or converted into common. Also reduced capital of the corporation to an amount equal to the par value of issued common shares.

Balaban, in his report to stockholders, cited there had been a leveling off of the boxoffice in June, with some sections showing a slight decline, but that Par, with operations in so many localities, had not felt it thus far. Speaking of the 20% admission tax, he stated that "we hope the end of the war will see a lowered tax." He believed that any decline in theatre attendance after the war would be cushioned for Par, as far as income goes, because of its diversified holdings and hopes of pickup in the foreign field. Balaban claimed that Par had, in a measure anticipated such decline by getting out of high negative cost pictures.

Television

Tracing Par's operations in television, Balaban told of the company's 44% interest in DuMont and stake in Scophony. He stated that Scophony had two of the most important television developments which pertain to theatres, wide-screen and arc-type projection. Balaban also told of Par's development of intermediate film method whereby a televised story could be developed on film and projected on the theatre screen almost instantaneously.

Balaban cited "Variety's" national boxoffice summary to show the number of profitable pictures Par had turned out. He said that "Dr. Wassell" was the last important war picture for Par, although certain topical subjects with not such large investments were still out. He said "Frenchman's Creek," which would be released this summer and fall, was the last high-cost picture still ahead.

Asked if the planned high-budget productions in England would cut into company profits, Balaban said that part of the Hal Wallis deal called for joining in on production in Britain, possibly via using U. S. stars; consequently, Paramount would participate in any extensive production program in England. Questioned if it was possible to exploit and sell American pictures in Russia, he explained that some 50 features had been sent the U. S. embassy in Moscow about eight weeks ago for inspection by Russian officials looking towards their purchase. It was explained that the American films had to be sold outright to the Russo government, and usually were bought for a minor fee.

Mono Shows $106,000 Hike for 39 Weeks

Net income of Monogram Pictures, for the 39 weeks of company's fiscal year ending last March 25, increased more than $106,000, company's statement last week revealed. For the first three quarters ending last March 25, net income was $149,642 after taxes and charges as compared with $43,306 in corresponding period a year ago.

This income is equal to 36c a share on 415,962 capital shares as against 10c per share in first three quarters a year ago.

Broidy's Contract

Hollywood, June 20.

Steve Broidy, general sales manager of Mongram, drew an extension of his contract to Feb. 28, 1950, to coincide with those of W. Ray Johnston, prexy, and Trem Carr, executive director.

Stockholders also ratified an annual bonus of 20% of the net profits to top executives of the company, in addition to the regular bonus to employees in non-executive capacities.

Monogram Pictures gross earnings for 39 weeks ending March 25 were $410,076, more than $300,000 above the earnings for the same period of 1942-43, according to prexy Johnston. Net profits, after income and excess taxes were taken out, amounted to $419,642, as compared with $43,306 for the 39 weeks in the previous year.

M-G GUNS PRIZE NOVEL CONTEST; ENDS JULY 7

Hollywood, June 20.

Annual novel award contest, announced several weeks ago by Metro, got under way this week and will be open until July 7. Author of the winning novel will draw a minimum of $125,000, with a possible maximum of $175,000. Contest is open to yarns of 40,000 words or more, which have never been published but for which publication contracts have been signed.

Winner will be picked by Harry Hansen, N. Y. World-Telegram book critic; Amy Loveman, Saturday Review of Literature, and Sidney Franklin, producer at Metro.

Wallis Closes for "Wind"

Papers for the purchase of the Lillian Hellman play, "The Searching Wind," by Hal Wallis were reported drawn up in New York over the past weekend. Joe Hazen, affiliated with Wallis in the latter's production setup at Paramount, handled negotiations.

Hal Wallis, who has bought the film rights to "Love Letters," Random House book, is reported dickering for four or five other story properties. Deals on one or two are expected within the next few days.

Warners has closed for the film rights to "Honeymoon Freight," by Donald Keyhoe. It is set for serialization by Cosmopolitan mag.

RKO bought screen rights to "Chicago Lulu," Saturday Evening Post story by Wayne Whittaker.

Sandrich's Berlin Pic Stalled Another Year

Hollywood, June 20.

Irving Berlin and Mark Sandrich have postponed plans for making a contemplated picture for Paramount until at least next spring, with high probability that pair won't meet until summer of 1945. Both were responsible for "Holiday Inn" last year.

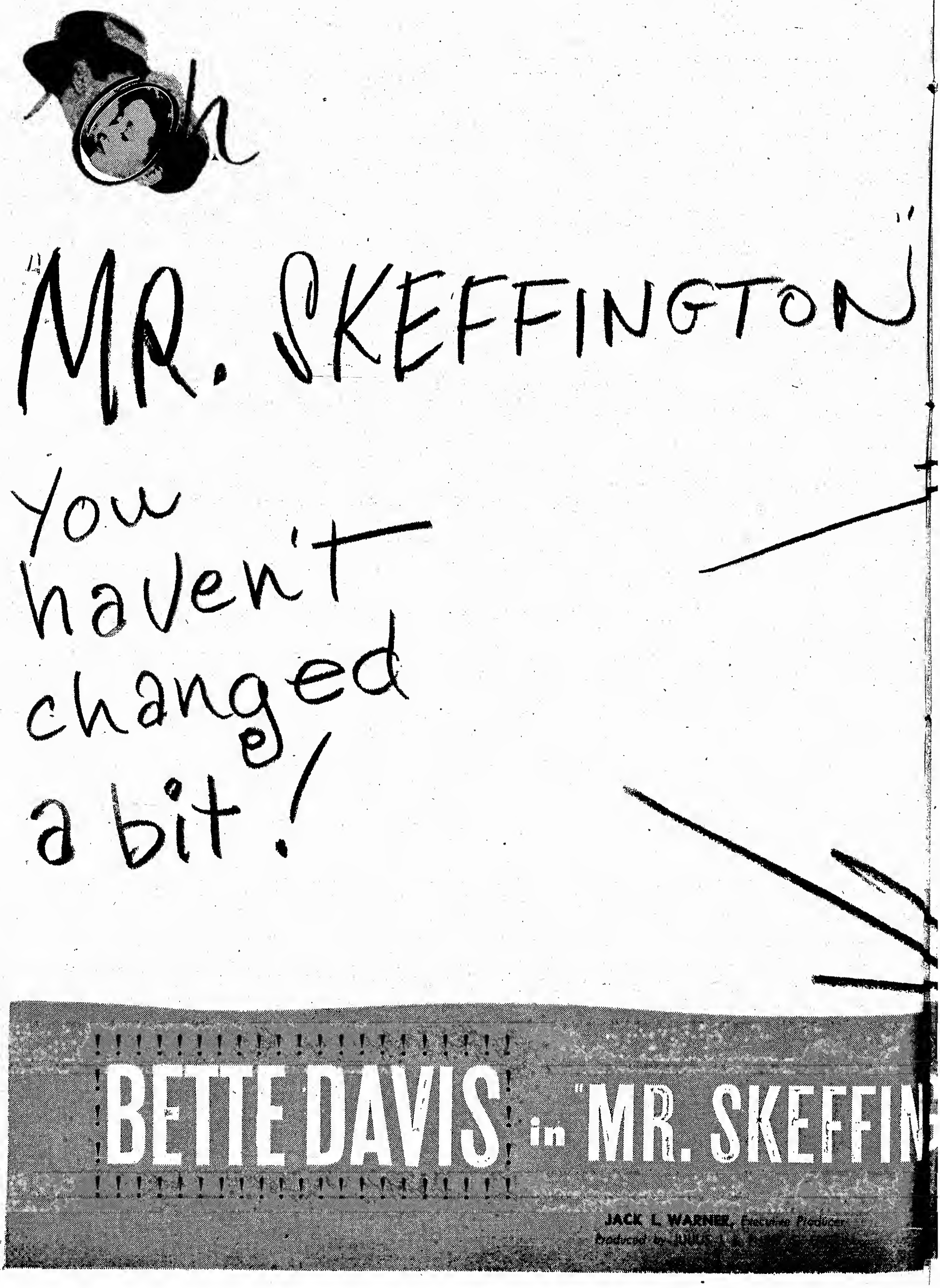
Berlin's overseas tour with "This Is the Army" is cause of postponement. Sandrich has just received notification that the songwriter won't be available for remainder of this year.

RKO Music Sked Hypoed

Hollywood, June 20.

Heaviest musical schedule in RKO history faces the cleffers under Constantin Bakaleinikoff, with two pictures, "Music in Manhattan" and "The Falcon in Mexico," undergoing tuneful treatment and eight more on the waiting list.

Waiters are "Heavenly Days," "Bride By Mistake," "The Silent Bell," "None But the Lonely Heart," "Farewell, My Lovely," "Having Wonderful Crime," "The Pumpkin Shell" and "Tall In the Saddle."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you haven't changed a bit!
BETTE DAVIS in "MR. SKEFFIN
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DIRECTED BY VINCENT SHERMAN

B'way Biz Slips; '2 Girls'-Kaye Orch Pace Newcomers, Strong $78,000, 'Days' So-So 18G, 'Man'-Vaude 25G

Business isn't so sturdy on Broadway currently but where the shows have more than ordinary appeal the figures are high, including some of the holdovers. Extreme heat over the weekend, plus a rainy Monday (19), caused considerable letdown.

Among new entries, very strong is the Capitol show of "Two Girls and Sailor," with the Sammy Kaye orch, Three Ross Sisters and Paul Winchell on stage. The first week ended last night (Tues.) at $78,000, big. "Days of Glory," which arrived at the Palace Friday (16), is failing to excite, looking for no more than moderate $18,000, but it will be held over. Another remaining a second week is "Secret Command," although the initial frame, ended Monday night (19), got only $13,000, disappointing.

State has a first-run on tap, "Man From Frisco," with the Lucky Millinder band, Louise Beavers, others in person. It is doing rather well at an indicated $25,000 or better. Little Victoria on Saturday (17) brought in "Teen Age," a juve deliquency item. It is doing a very big business for the house, initial week looking for a terrific $15,000 or better.

Continuing socko is "White Cliffs" at the Music Hall, where $100,000 or over is sighted for the current round, the sixth. It holds over, becoming the fifth film in the 11-year history of the house to go beyond six weeks. Also exceptionally steady is the Paramount, where "Going My Way" and Charlie Spivak went to nearly $70,000 on the seventh week concluded last night (Tues.). "Wassell" remains very firm at the Rivoli, second week having wound up Monday night (19) at a strong $44,000.

Roxy today (Wed.) ushers in a new bill of "Home in Indiana," Enric Madriguera orch, Hazel Scott, Joe Besser and Carmen Amaya. The OWI picture, "Attack, the Battle for New Britain," running 56 minutes and released through RKO, will be added to current shows today (Wed.) at the Globe, Gotham and Manhattan after opening yesterday (Tues.) at the New York, grind dualer.

Estimates for This Week

Astor (Loew's) (1,140; 60-$1.20)—"Hargrove" (M-G) (14th-final wk). Rounded out 13th week Sunday night (18) at $14,000, okay profit, not much of a drop from previous frame's $15,400. "Bathing Beauty" (M-G) opens Tuesday (27).

Capitol (Loew's) (4,820; 60-$1.20)—"Two Girls and Sailor" (M-G), Sammy Kaye, Three Ross Sisters and Paul Winchell (2d wk). Combination of stagebill and picture with its two bands and others ringing gong here in resounding style, first week having ended last night (Tues.) at a big $78,000. The final six days on second week of "Tender Comrade" (RKO) and sixth week for Phil Spitalny, $25,000.

Criterion (Loew's) (1,700; 60-$1.25)—"Secret Command" (Col) (2d-final wk). Remains over, though having disappointed on initial stanza ended Monday night (19), when only $13,000 was grossed. Behind that, "Song of Open Road" (UA) was $12,500.

Globe (Brandt) (1,416; 60-$1.10)—"Roger Touhy" (20th) (3d wk). Holding up well at indicated $13,000, while last week (2d) hit $15,800. Remains further. Effective today (Wed.) "Attack, the Battle for New Britain" (OWI-RKO) is added to the show.

Gotham (Brandt) (900; 50-98)—"Happened Tomorrow" (UA) (4th wk). Maintaining fair enough pace at $6,000 or over to be held; last week (3d) was $6,900. "Attack, the Battle for New Britain" (OWI-RKO) opens here today (Wed.) as a supplemental feature.

Hollywood (WB) (1,499; 80-$1.20)—"Skeffington" (WB) (4th wk). Dropping to $22,000 or bit better this week, but suitable profit, while the third round was $26,200. Continues indefinitely.

Palace (RKO) (1,700; 60-$1.10)—"Days of Glory" (RKO). Medium $18,000 and holds. The final nine days beyond a fourth week for "Show Business" (RKO) was near to $20,000, good.

Paramount (Par) (3,664; 60-$1.20)—"Going My Way" (Par) and Charlie Spivak (8th wk). Still in high gear, the seventh frame through last night (Tues.) going to big $70,000, near to prior week's $71,000. Sticks a total of 10 weeks.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"White Cliffs" (M-G) and stageshow (6th wk). Retains smash pace at $100,000 or over this week (6th), on top of $109,000 the last. Holds over, becoming fifth picture to go beyond six weeks at house.

Rialto (Mayer) (594; 40-85)—"Invisible Man's Revenge" (U) (2d wk). Off rather sharply to $7,000, but good enough to be held over. Initial seven days was strong $11,700.

Rivoli (UA-Par) (2,092; 60-$1.20)—"Dr. Wassell" (Par) (3d wk). Pulling excellently, second week having ended Monday night (19) at $44,000 after first's $50,000, fine profit in both cases.

Roxy (20th) (5,886; 60-$1.20)—"Home in Indiana" (20th) and, on stage, Enric Madriguera orch, Hazel Scott, Joe Besser and Carmen Amaya. Open today (Wed.). Concluding (3d) stanza for "St. Mark" (20th), Barry Wood, Eddie Garr, Mia Slavenska and Berry Bros. sunk to $52,000, not so good; the second week was $63,500, quite satisfactory.

State (Loew's) (3,450; 43-85)—"Man From Frisco" (Rep), Lucky Millinder orch, Louise Beavers, others. Doing rather well at $25,000 or over. Last week, "Cover Girl" (Col) (2d run) and Borrah Minevitch's Harmonica Rascals, Raye and Naldi, others, a nice $29,000 was struck.

Strand (WB) (2,756; 60-$1.20)—"Make Own Bed" (WB) and Cab Calloway (4th-final wk). In low on blowoff, only about $25,000 being seen; last week (3d) also on light side at $32,000. On Friday (23) house opens "Mask of Dimitrios" (WB), with Louis Prima band and Phil Regan on stage.

Victoria (Maurer) (720; 60-$1.10)—"Teen Age" (Film Classics). Getting plenty of support, sock $15,000 or over being indicated, and holds. An effective house front was put up for picture. Final five days on second week of "They Met in Moscow" (Artkino) was only $4,200, weak.

'PIN-UP' BANGUP 26G IN BIG HUB

Boston, June 20.

"Pin-Up Girl" is the principal new film doing okay business at the Metropolitan, but it's the holdover of "Gaslight" day-date at the State and Orpheum, and of "Going My Way," at Paramount and Fenway, that are still packing them in. Others moderately good.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Chip Off Old Block" (U) and Bob Sherwood orch, others, on stage. Good summer biz at $25,000. Last week, "Bermuda Mystery" (20th) and Billy Rose "Diamond Horseshoe" unit, $24,000.

Fenway (M-P) (1,373; 40-74)—"Going My Way" (Par). Enters fifth week in Boston today (second here). Last week, wow $9,000 for near-record here.

Majestic (E. M. Loew) (1,350; $1.10)—"Bernadette" (20th) (7th wk). Fancy $12,000. Last week, stout $13,800.

Memorial (RKO) (2,900; 40-85)—"Show Business" (RKO) and "Yellow Canary" (RKO). Third week begins today, and slackening off. Last week, moderate $19,000.

Metropolitan (M-P) (4,367; 40-74)—"Pin-Up Girl" (20th) and "3 Men in White" (M-G). Strong $26,000. Bond show here, "Dr. Wassell" (Par) preview, Monday (19). Last week, "Harvest Moon" (WB) and "Candlelight Algeria" (20th), $24,500.

Orpheum (Loew) (2,900; 35-74)—"Gaslight" (M-G). Remaining staunch on second week, $24,000. Last week, soared to $29,000.

Paramount (M-P) (1,700; 40-74)—"Going My Way" (Par). Begins second week today at stiff gait after terrif $18,000 on first week, and fifth in town as firstrun.

State (Loew) (3,200; 35-74)—"Gaslight" (M-G) (2d wk). Sturdy $12,000. First was great $14,000.

Translux (Translux) (900; 30-74)—"Follow Leader" (Mono) and "Call South Seas" (Rep). Okay $6,000. Last week, "These Parents" (Mono) and "Water Front" (Mono), $5,800.

'Pin-Up' Lusty $12,000, 'Room' 10½G, Seattle

Seattle, June 20.

"Pin-Up Girl" is topping the films this week with big total, and Merry Macs are upping "Scotland Yard" to a wham session. Also strong are "Show Biz" and "Mabel's Room," each with about same biz. Latter got solid campaign at the small Liberty.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 45-80)—"Up in Arms" (RKO). From Fifth Ave. for fourth downtown week. Big $5,000 or near. Last week, "Four Jills" (20th) (3d wk), good $4,200 in six days.

Fifth Avenue (H-E) (2,349; 45-80)—"Pin-Up Girl" (20th). Grand $12,000. Last week, "Up in Arms" (RKO) (2d wk), fancy $9,300.

Liberty (J & vH) (1,650; 45-80)—"Mabel's Room" (UA). Big campaign helping to sturdy $10,500. Last week, "Knickerbocker Holiday" (UA) and "Whistler" (Col), not so hot $6,000.

Music Box (H-E) (850; 45-80)—"Hour Before Dawn" (Par) (3d wk). Great $4,500 in six days. Last week, good $5,200.

Music Hall (H-E) (2,200; 45-80)—"Pin-Up Girl" (20th). Last week, "Kitty Foyle" (RKO) and "Forest Ranger" (Par) (reissues), sad $3,600.

Orpheum (H-E) (2,600; 45-80)—"Show Business" (RKO) and "Candlelight Algeria" (20th). Stout $10,500. Last week, "This Is Life" (U) and "Waterfront" (PRC), big $11,200.

Palomar (Sterling) (1,350; 30-$1)—"Secrets Scotland Yard" (Rep). Merry Macs on stage boosting this to great $12,000. Last week, "Cowboy Señorita" (Rep) and stage show, fair at $8,800.

Paramount (H-E) (3,039; 45-80)—"Blonde Trouble" (M-G) and "3 Men in White" (M-G) (2d wk). Good $7,500 or near. Last week, big $11,700.

Roosevelt (Sterling) (800; 45-80)—"This Is Life" (U) and "Waterfront" (PRC). From week at Orpheum. Nice $5,200. Last week, "Frisco Kid" (WB) (reissue) and "Scarlet Claw" (U) (2d wk), moderate $4,600.

Winter Garden (Sterling) (800; 25-50)—"In Our Time" (WB) and "Miracle Morgan's Creek" (Par) (3d run). Good $5,500. Last week, "Sullivans" (20th) and "Chip Old Block" (U) (3d run), big $5,000.

'Indiana' Smash 17G, Indpls. Ace

Indianapolis, June 20.

Trade looks generally good this week, with "Home in Indiana" zooming to a new 1944 ceiling for straight filmers after terrific opening at the Indiana. "Uninvited" is fair without stage show support at the Circle, and "Gaslight" oke in a second stanza at Loew's. Biz is encouraging, in view of sizzling weather. No invasion slump, either.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 32-55)—"Uninvited" (Par) and "Lady, Let's Dance" (Mono). Nifty $10,000. Last week, "Bermuda Mystery" (20th) and Woody Herman orch, fine $17,500 at 55-75c.

Indiana (Katz-Dolle) (3,300; 32-55)—"Home in Indiana" (20th) and "Pardon My Rhythm" (U). Smash $17,000. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), sturdy $12,700.

Loew's (Loew's) (2,450; 32-55)—"Gaslight" (M-G). Satisfactory $8,000 in second stanza after sock $13,500 opener.

Lyric (Katz-Dolle) (1,600; 32-55)—"Pin-Up Girl" (20th) and "Ladies in Washington" (20th). Average $5,000 on moveover. Last week, "Buffalo Bill" (20th), $4,800, also m.o.

'OWN BED' PLUS VAUDE NICE $21,000 IN D. C.

Washington, June 20.

"Make Your Own Bed," slugged by crix, will lead parade this week, paired with vaude at Earle. Otherwise business is dull with weekend grosses falling off.

Estimates for This Week

Capitol (Loew) (3,434; 34-72)—"Roger Touhy" (20th) with "Gay Nineties" revue on stage. On six days, okay $18,000. Last week, "Meet People" (M-G) with vaude, good $20,000.

Columbia (Loew) (1,234; 34-72)—"Buffalo Bill" (20th). Sturdy $7,800. Last week, "Broadway Rhythm" (M-G), low $5,000.

Earle (WB) (2,240; 30-90)—"Make Own Bed" (WB) with vaude. Pounded by crix, but nice $21,000. Last week, "Uncertain Glory" (WB) with vaude, fine $22,000.

RKO-Keith's (RKO) (1,800; 34-66)—"Impostor" (U). Neat $16,000. Last week, "Show Business" (RKO) (2d wk). Held up nicely at $9,500.

Metropolitan (WB) (1,800; 35-55)—"Story Dr. Wassell" (Par) (2d wk). Fancy $7,500 after grand $9,500 first week of moveover.

Palace (Loew) (2,778; 34-72)—"Pin-Up Girl" (20th) (2d wk). Fair $13,000. Last week, average $18,000.

Omaha Too Hot; 'Hardy' 8½G, 'Glory' 8G, Thin

Omaha, June 20.

Weather is blamed for mild returns this week; Stan Kenton's band is helping "Woman of the Town" to average session at the Orpheum.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-70)—"Woman of Town" (UA) with Stan Kenton orch-revue. Looks only average $14,000 or near. Last week, "And Angels Sing" (Par) and "Week-End Pass" a surprising $13,200 at 16-60c, and better than some band shows.

Brandeis (Singer) (1,500; 16-60)—"Are These Parents" (Mono) and "Chinese Cat" (Mono). Sturdy $4,000 in five days. Last week, "Once Upon Time" (Col) and "Nine Girls" (Col), solid $7,200 in nine days.

Paramount (Tristates) (3,000; 16-60)—"Hardy Blonde Trouble" (M-G). Fair $8,500. Last week, "Ali Baba" (U), $8,400.

Omaha (Tristates) (2,000; 16-60)—"Uncertain Glory" (WB). Mild $8,000. Last week, "Buffalo Bill" (20th) moveover and "Tunisian Victory" (M-G), nice $8,300 and over hopes.

'INDIANA' WOW 18G IN L'VILLE

Louisville, June 20.

In spite of heat, business along the main stem is booming. "Home in Indiana" got off to a fast start as a result of bangup radio campaign. Looks terrific session at the Rialto. "Once Upon Time," at Loew's State, also is rolling along nicely. Elsewhere biz is good enough, considering weather.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 40-60)—"Pin-Up Girl" (20th). Medium $3,500 on moveover from Rialto. Probably milked in initial week. Last week, "Angels Sing" (Par) and "Navy Way" (Par), strong $5,000.

Kentucky (Switow) (1,200; 30-40)—"Cover Girl" (Col) and "In Our Time" (WB), normal $1,700. Last week, "Purple Heart" (20th) and "Around World" (RKO) split with "Snow White" (RKO) and "In Our Time" (WB), pleasing $1,800.

Loew's State (Loew's) (3,300; 40-60)—"Once Upon Time" (Col) and "Stars on Parade" (Col). Solid $12,000. Last week, "Gaslight" (M-G), strong $13,000.

Mary Anderson (People's) (1,000; 40-60)—"Make Own Bed" (WB). Crix didn't like this one but satisfactory $5,500 or near. Last week, "Manpower" (WB) (reissue), fairish $4,000.

National (Standard) (2,400; 35-75)—"Nearly 18" (Mono) and five vaude acts split with "Love Crazy" (M-G) and "Northwest Passage" (M-G) (reissues), fairish $6,000. Last week, "Chan Chinese Cat" (Mono) and Lionel Hampton orch and stage revue three days split with "King Kong" (RKO) and "Gunga Din" (RKO) (reissues), $7,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Home in Indiana" (20th). Terrific campaign, centered on radio, which included town's four stations, and p.a. of June Haver and Jeanne Crain at local bond affairs, with plenty of newspaper space. Sock $18,000. Last week, "Pin-Up Girl" (20th), grand $15,000 and moveover.

Strand (Fourth Avenue) (1,400; 40-60)—"Uninvited" (Par) and "Henry Aldrich Cupid" (Par) (2d wk). Stout $4,000. Last week, lusty $5,500.

'Snow White' Fancy At $12,000 in Oke Mpls.; 'St. Mark' Mild $9,500

Minneapolis, June 20.

Business continues at accelerated pace which has prevailed since D-day, and optimism is growing after previous slump. Strong boxoffice line-up, of course, has helped. It includes such stalwarts as "Snow White," "None Shall Escape," "Once Upon a Time" and "Flesh and Fantasy," each of which is making exhibitors happy. "Two Girls and a Sailor," in moveover at Lyric, looks fine after big Radio City stanza.

Esimates for This Week

Aster (Par-Singer) (900; 25-35)—"Chinese Cat" (Mono) and "Sweetheart U.S.A." (Mono). Five days brought in fair $1,700. "Black Parachute" (Col) and "Hot Rhythm" (Col) open Wednesday (21). Last week, "Follow Leader" (Mono) and "Girl in Case" (Col), satisfactory $1,900 in five days.

Century (P-S) (1,600; 44-60)—"Flesh Fantasy" (U). Dropping to suitable $6,500. Last week, "Pin-Up Girl" (20th) (2d wk), modest $5,000.

Gopher (P-S) (1,600; 40)—"Tampico" (20th). Mild $2,500. Last week, "Impostor" (U), $3,000.

Lyric (P-S) (1,100; 44-60)—"Two Girls and Sailor" (M-G). Moved here after big initial canto at Radio City. Good $6,500 likely. Last week, "Gaslight" (M-G), hefty $6,000 on moveover after two great first-run sessions.

Orpheum (P-S) (2,800; 44-60)—"Snow White" (RKO) (reissue). With children's admission lifted to 20c, looks good $12,000. Last week, "Show Business" (RKO), good $8,500.

Radio City (P-S) (4,000; 44-60)—"Eve St. Mark" (20th). Raves for this one, but appears only mild $9,500. Last week, "Two Girls Sailor" (M-G), big $14,000.

State (M-G) (2,300; 44-60)—"Once Upon Time" (Col). En route to fine $10,000. Last week, "Lost Angel" (M-G), ditto.

Uptown (Par) (1,100; 40-50)—"Hardy's Blonde Trouble" (M-G). First nabe showing, oke $3,000. Last week, "Up in Arms" (RKO), $3,600.

World (Par-Steffes) (250; 44-80)—"None Shall Escape" (Col) (3d wk). Good $2,500 on top of $6,800 opening fortnight.

'Stagecoach'-Busse Loud $28,000, Chi; 'Way'-Vaude Big 60G, 'Boys' 14G, in H.O

Chicago, June 20.

Grosses largely are steady, with usual drop off on holdovers. "Going My Way" is leading everything in the Loop, and looks like wham $60,000 on second week at the Chicago. Oriental with "Stagecoach" (reissue), is being boosted to $28,000 by Henry Busse's band. "Follow Boys" looks strong $14,000 for second week at Palace.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Hour Before Dawn" (Par) and "Knickerbocker Holiday" (UA). Bright $11,000. Last week, "Standing Room Only" (Par) (4th week in Loop) and "Gambler's Choice" (Par), pleasing $8,500.

Chicago (B&K) (3,900; 55-95)—"Going My Way" (Par) plus Harry Richman and Dave Apollon heading vaude (2d wk). Wham $60,000. Last week, terrific $66,000, over estimates.

Garrick (B&K) (900; 55-95)—"Address Unknown" (Col) and "Whistler" (Col) (2d wk). Neat $8,000. Last week, snappy $10,000.

Grand (RKO) (1,150; 55-95)—"Mummy's Ghost" (U) and "Jungle Woman" (U). Okay $7,500. Last week, "Show Business" (RKO) (third week in Loop) and "Passport Destiny" (RKO), fair $6,000.

Oriental (Iroquois) (3,200; 44-95)—"Stagecoach" (UA) (reissue) and Henry Busse orch on stage. Solid $28,000. Last week, "Waterfront" (PRC) and Jimmy Joy orch and Beatrice Kay on stage, firm $26,000.

Palace (RKO) (2,500; 55-95)—"Follow Boys" (U) and "Gildersleeve's Ghost" (RKO) (2d wk). Robust $14,000. Last week, fine $20,000.

Roosevelt (B&K) (1,500; 55-95)—"Passage Marseille" (WB) (2d wk). Smart $17,000. Last week, solid $20,000.

State-Lake (B&K) (2,700; 55-95)—"Pin-Up Girl" (20th) (3d wk). Trim $17,000. Last week, splendid $20,000.

United Artists (B&K) (1,700; 55-95)—"Private Hargrove" (M-G) (3d week). Dandy $19,000. Last week, bright $23,000.

Woods (Essaness) (1,200; 55-95)—"Up in Arms" (RKO) (8th wk). Fancy $15,000. Last week, stout $17,500.

Ink Spots-Fitzgerald, Williams Up 'Bed' Hot 30G, Pitt; '2 Girls' 16G

Pittsburgh, June 20.

Biz has been picking up steadily since D-Day, and this should be the best week in months. Stanley is sockeroo, with Ink Spots-Cootie Williams band-Ella Fitzgerald unit boosting "Make Your Own Bed" to probable top figure of year. Penn and Harris are running far ahead of recent figures with "Once Upon a Time" and "Two Girls and a Sailor," respectively.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Lady, Let's Dance" (Mono) and "Bermuda Mystery" (20th). Got a little of night overflow; light $3,000 or under. Last week, second of "Cobra Woman" (U), trim $5,000.

Harris (Harris) (2,200; 40-65)—"Once Upon Time" (Col). Potent $13,500. Last week, "Four Jills" (20th), so-so $11,000 in 10 days.

Penn (Loew's-UA) (3,300; 40-65)—"Two Girls and Sailor" (M-G). House getting back some of steady trade with this, nice $16,000. Last week, "Days of Glory" (RKO), a bust at $10,000.

Ritz (WB) (800; 40-65)—"Gaslight" (M-G) (5th wk). Finishing at strong $3,000. Last week, "Gaslight" (M-G), big $3,500.

Senator (Harris) (1,750; 30-65)—"Army" (WB). Return date got poorest opening house has had in some time; looks sad $1,700. Last week, in 10 days, "Buffalo Bill" (20th), good $2,100 on moveover.

Stanley (WB) (3,800; 44-85)—"Make Own Bed" (WB) and Ink Spots-Ella Fitzgerald-Cootie Williams band. Sockiest attraction WB deluxer has had all year. Wham $30,000 or over on stage layout. Last week, George White "Scandals" and "Mabel's Room" (UA), fine $22,000.

Warner (WB) (2,000; 40-65)—"3 Russian Girls" (UA) and "3 Men in White" (M-G). First double bill in months here and not bad at $5,500. Last week, "Hardy's Blonde Trouble" (M-G), ditto on moveover from Penn.

"See Here, Private Hargrove. I'm moving into the Astor June 27th for a Broadway splash following your four wonderful months. You're the Astor champ now, but watch me, soldier boy, I'm going to outstrip your records!"

"Um-m-m-m! Wish I could stick around to see those Astor figures. They'll be lovelier than ever now!"

"BATHING BEAUTY" starring Red Skelton with Esther Williams, Basil Rathbone, Bill Goodwin, Ethel Smith, Jean Porter, Carlos Ramirez, Harry James and his Music Makers with Helen Forrest, Xavier Cugat and his Orchestra with Lina Romay. Photographed in Technicolor. Screen Play by Dorothy Kingsley, Allen Boretz and Frank Waldman. Adaptation by Joseph Schrank. Directed by George Sidney. Produced by Jack Cummings. A Metro-Goldwyn-Mayer Picture.

"Never Stop Till You're Over The Top! Fighting Fifth War Loan!"

L. A. Biz Light Albeit 'Indiana' Trim $52,500 in 4 Spots, 'Wassell' Big 41G, 2 for 2d Wk.; 'Own Bed' Blah 34G in 3

Los Angeles, June 20.

With the exception of "Dr. Wassell" and "Home in Indiana" first-runs here are playing to light biz. Bond preems are blamed for cutting into weekly grosses as well as light-weight films. "Wassell" looks outstanding, with healthy $41,000 for second week in two spots after powerful $51,300 initialer to top town last week. "Home in Indiana" appears headed to excellent $52,500 in four theatres.

"Make Your Own Bed" is slim $34,000 in three spots after light opening. "Cobra Woman" is rated fair $16,500 for five days of second session in two houses, leaving today (20) to make way for "Snow White" at Pantages and Hillstreet.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 50-$1.00)—"Home in Indiana" (20th) and "3 Men in White" (M-G). Nice $7,500. Last week, "Eve St. Mark" (20th) and "Touhy-Gangster" (20th), okay $6,800.

Chinese (Grauman-WC) (2,034; 50-$1.00)—"Home Indiana" (20th) and "Men in White" (M-G). Good $12,-000. Last week, "St. Mark" (20th) and "Touhy" (20th), better than hoped at $11,500.

Downtown (WB) (1,800; 50-$1.00)—"Make Own Bed" (WB). Slow $14,-000. Last week, "Between Two Worlds" (WB) (2d wk), dropped off to $11,000.

Egyptian (F-WC) (1,535; 50-$1.00)—"Are These Our Parents" (Mono) and "Johnny Doesn't Live Here" (Mono) (5 days). Light $4,700. Last week, "Song Open Road" (UA) and "Black Parachute" (Col). Nice $7,800.

Four Star (UA-WC) (900; 50-85)—"St. Mark" (20th) and "Touhy" (20th). Neat $3,500. Last week, "Meet People" (M-G) and "Cry Havoc" (M-G), average $3,200.

Hawaii (G&S) (1,100; 50-$1.00)—"Voice in Wind" (UA) and "Natzy Nuisance" (UA) (3d wk). Mild $3,200. Last week, fair $4,800.

Hollywood (WB) (2,756; 50-$1)—"Own Bed" (WB). So-so $11,000 Last week, "Two Worlds" (WB) (2d wk), light $8,000.

Los Angeles (D'town-WC) (2,200; 50-$1)—"These Our Parents" (Mono) and "Johnny Doesn't Live Here" (Mono). Okay $15,400 in five days. Last week, "Open Road" (UA) and "Black Parachute" (Col), good $18,-200.

Orpheum (D'town) (2,200; 65-99)—"Contender" (PRC), with Spike Jones orch on stage. Stout $23,500. Last week, "Silent Partner" (Rep.) with Lena Horne, Jimmie Lunceford orch on stage, terrific $39,800.

Pantages (Pan) (2,812; 50-$1)—"Cobra Woman" (U) and "Timber Queen" (Par) (2d wk). Bond show held this to $6,000 in five days. Last week, modest $12,700.

Paramount (F&M) (3,389; 50-$1)—"Dr. Wassell" (Par) (2d wk). Hefty $27,500. Last week, hefty $34,800, despite long show holding down turnover.

Paramount Hollywood (F&M) (1,-451; 50-$1)—"Dr. Wassell" (Par) (2d wk). Solid $13,500. Last week, great $16,500.

RKO Hillstreet (RKO) (2,890; 50-$1)—"Cobra Woman" (U) and "Timber Queen" (Par) (2d wk). Okay $10,500 in five days. Last week, good $19,000.

Ritz (F-WC) (1,372; 50-$1)—"Our Parents" (Mono) and "Johnny Doesn't Live Here" (Mono). Thin $3,100 in five days. Last week, "Open Road" (UA) and "Black Parachute" (Col), fair $5,800.

State (Loew's-WC) (2,204; 50-$1)—"Home Indiana" (20th) and "3 Men in White" (M-G). Healthy $25,-000. Last week, "St. Mark" (20th) and "Touhy" (20th), average $22,300.

United Artists (UA-WC) (2,100; 50-$1)—"St. Mark" (20th) and [illegible] bond show Last week, "Meet People" (M-G) and "Cry Havoc" (M-G), weak $4,900.

Uptown (F-WC) (2,296; 50-$1)—"Home Indiana" (20th) and "3 Men in White" (M-G). About average $8,000. Last week, "St. Mark" (20th) and "Touhy" (20th), slow $6,700.

Wilshire (F-WC) (2,296; 50-$1)—"St. Mark" (20th) and "Touhy" (20th). Slow $4,500. Last week, "Meet People" (M-G) and "Cry Havoc" (M-G), way off at $3,800.

Wiltern (WB) (2,500; 50-$1)—"Own Bed" (WB). Below average, $9,000. Last week, "Two Worlds" (WB) (2d wk), fair $7,000.

MOPPET, POOCH TEAM

Hollywood, June 20.

Elizabeth Taylor, moppet, who played opposite Mickey Rooney in "National Velvet" at Metro, draws top role in the same studios "Hold High the Torch," playing opposite Lassie, a war dog in the film.

Picture, slated for a July start, will be produced by Robert Sisk and directed by Fred Wilcox.

Broadway Grosses

Estimated Total Gross

This Week $500,000

(Based on 15 theatres)

Total Gross Same Week

Last Year $434,000

(Based on 13 theatres)

'Gaslight' Brisk $30,500, Philly

Philadelphia, June 20.

Biz is beginning to perk again, despite torrid wave over the weekend. Setting the pace is "Gaslight" with "Eve of St. Mark," and "Up in Mabel's Room" following in that order for next pix.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Mabel's Room" (UA). Okay $14,-000. Last week, "Meet People" (M-G), anemic $8,200.

Arcadia (Sablosky) (600; 40-85)—"Between Two Worlds" (WB) (2d run). So-so $4,000. Last week, "Standing Room Only" (Par), neat $7,000, second run.

Boyd (WB) (2,500; 40-85)—"Gaslight" (M-G). Superb $27,000, plus elegant $3,500 for one-day stand at Earle Sunday. Last week, "Lady in Dark" (Par), ducked out with profitable $15,700 for third trip.

Earle (WB) (2,760; 50-95)—"Navy Way" (Par), with George White's "Scandals" on stage. Fair $18,500. Last week, "This Is Life" (U) plus Enric Madriguera band, Bert Wheeler, Bea Wain, thin $15,400.

Fox (WB) (2,245; 40-85)—"St. Mark" (20th). Fine $21,300. Last week, "Days of Glory" (RKO), fair $16,800 for eight days.

Karlton (Goldman) (1,000; 40-85)—"Heavenly Body" (M-G) (2d run). Pallid $4,500. Last week, "Buffalo Bill" (20th), n.s.h. $4,800, second run.

Keith's (Goldman) (2,220; 40-85)—"Hour Before Dawn" (Par) (2d run). Sad $3,500. Last week, "San Luis Rey" (UA), $3,500.

Mastbaum (WB) (4,692; 40-85)—"Up in Arms" (RKO) (2d wk). Bright $21,900. Opener lush $29,-500.

Stanley (WB) (2,915; 40-85)—"Angels Sing" (Par) (2d wk). Good $18,000. Opener was nice $23,500 plus added $3,000 for "gravy" showing at Earle Sunday.

Stanton (WB) (1,475; 40-85)—"Man From Frisco" (Rep). Mediocre $8,600. Last week, "Address Unknown" (Col), fairish $9,500.

'TOUHY' $14,000, PROV.; 'MY WAY' RECORD 17G

Providence, June 20.

Three holdovers and return date on "This Is The Army," leaves the Majestic with the only new bill, "Roger Touhy, Gangster," "Going My Way" set a new house record on current prices at Strand, and goes into second sesh on Monday. "Two Girls and a Sailor," at Loew's State, looks standout holdover. Metropolitan, with stage-pic policy, closed for summer.

Estimates for This Week

Albee (RKO) (2,100; 44-55-60)—"Show Business" (RKO) and "Action Arabia" (RKO) (2d wk). First full week ended Monday (19), with swell [illegible]

Carlton (Fay-Loew) (1,400; 44-55)—"Eve of St. Mark" (20th) and "Ladies Washington" (20th) (2d run). Steady $3,500. Last week, "Meet People" (M-G) and "Doctor's Strangest Case" (Col) (2d run), good $3,000.

Fay's (Fay) (2,000; 44-55)—"Army" (WB). Trim $7,500 on return date. Last week, "Pin-Up Girl" (20th) and "Tampico" (20th) (2d run), good $6,000.

Majestic (Fay) (2,200; 44-55)—"Touhy, Gangster" (20th) and "Candlelight Algeria" (20th). Has new firstrun field to self this week, good $14,000. Last week, "St. Mark" (20th) and "Ladies Washington" (20th), nice $12,000.

State (Loew) (3,200; 44-55)—"2 Girls and Sailor" (M-G) and "Black Parachute" (Col) (2d wk). Galloping along to swell $13,000 after solid $17,000 initialer.

Strand (Silverman) (2,000; 44-55)—"Going My Way" (Par) (2d wk). Set new house record at current prices in first stanza with $17,000. Second week opened Monday (19).

Heat Wilts Balto But 'Angels' Boffo $15,000

Baltimore, June 20.

Hottest weather in memory of local weather bureau stymied weekend trade here and bopped grosses all around. Some fairish trade is being registered for "And the Angels Sing" at the Stanley and "The Eve of St. Mark" at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"3 Girls and Sailor" (M-G) (2d wk). Nice $13,000 after strong opening round at $17,200.

Hippodrome (Rappaport) (2,240; 20-74)—"Show Business" (RKO) (2d wk) plus new vaude headed by Milt Britton band. New flesh portion helping to hold up figure at $15,500 after fine $17,900, initialer.

Keith's (Schanberger) (2,460; 20-60)—"Cobra Woman" (U). Opened at midnight yesterday (Mon) after fairish round of "Hour Before Dawn" (Par) to $12,800.

Mayfair (Hicks) (980; 25-55)—"Black Parachute" (Col). Mild $4,-000. Last week, second of "Happened Tomorrow" (UA), $4,700.

New (Mechanic) (1,680; 20-60)—"St. Mark" (20th). Drawing nicely at $8,000. Last week, third of "Pin-Up Girl" (20th). Steady $5,900.

Stanley (WB) (3,280; 25-66)—"And Angels Sing" (Par). Fancy $15,000. Last week, "Make Own Bed" (WB), okay $14,300.

Valencia (Loew's-UA) (1,840; 20-60)—"3 Men in White" (M-G). Getting some response at $5,000. Last week, second of "Gaslight" (M-G) in moveover, $4,800.

'White Cliffs' Terrif $20,000, Tops Buffalo; 'Upon Time' Fast 13G

Buffalo, June 20.

Big news this week is terrific gross being registered by "White Cliffs of Dover" at Great Lakes. Also big is "Once Upon a Time" at Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Between Two Worlds" (WB) and "Slightly Terrific" (U). So-so $12,-000. Last week, "St. Mark" (20th) and "Ladies Washington" (Par), robust $15,000.

Great Lakes (Shea) (3,000; 40-70)—"White Cliffs" (M-G). Smasheroo $20,000. Last week, "Pin-Up Girl" (20th) and "Chinese Cat" (Mono) (2d wk), hefty $12,000.

Hipp (Shea) (2,100; 40-70)—"Touhy, Gangster" (20th) and "Hat-Check Honey" (U). Mildish $8,500. Last week, "Buffalo Bill" (20th) and "Aldrich Plays Cupid" (Par) (2d wk), okay $8,000.

Lafayette (Basil) (3,300; 40-70)—"Once Upon Time" (Col) and "Is Everybody Happy?" (Col). Potent $13,000. Last week, "Ladies Courageous" (U) and "Swingtime Johnny" (U), trim $10,500.

20th Century (Ind.) (3,000; 40-70)—"Song of Open Road" (UA) and "Voice in Wind" (UA). Pleasing $10,000. Last week, "Show Business" (RKO) (2d wk) and "Coastal Command" (RKO), bright $11,000 for holdover.

'Cliffs' Huge 11G, Port.

Portland, Ore., June 20.

"White Cliffs" looks the biggest boxoffice noise this week at small-seater United Artists. "Pin-Up Girl" and "Once Upon Time" are also strong day-date at two spots.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-80)—"Hardy's Blonde Trouble" (M-G) and "3 Men in White" (M-G). Fair $7,000 in five days. Last week, "Song Open Road" (UA) and "Pardon Rhythm" (U) (2d wk.), in five days, $7,000.

Mayfair (Parker - Hamrick - Evergreen) (1,500; 40-80)—"Hargrove" (M-G) (moveover) and "Yellow Rose Texas" (Rep). Average $8,000 in 8 days. Last week, "Meet People" (M-G) and "Weird Woman" (U), 8 days, ordinary $7,500.

United Artists (Parker) (900; 40-80)—"White Cliffs" (M-G). Sock $11,000. Last week, "Hargrove" (M-G) (3d wk), 9 days, healthy $11,500.

Orpheum (Hamrick-Evergreen) (1,800; 40-80)—"Pin-Up Girl" (20th) and "Detective Kitty O'Day" (Mono). Strong $12,500. Last week, "Uncertain Glory" (WB) and "Girl in Case" (Col), brisk $11,000.

Oriental (H-E) (2,040; 40-80)—"Once Upon Time" (Col) and "Can't Ration Love" (Par). Good $5,500. Last week, "Buffalo Bill" (20th) and "Navy Way" (Par), 5 days (2d wk.), slow $2,600.

Paramount (H-E) (3,000; 40-80)—"Once Upon Time" (Col) and "Can't Ration Love" (Par). Brisk $12,000. Last week, "Buffalo Bill" (20th) and "Navy Way" (Par), 5 days (2d wk), light $7,800.

Playhouse (H-E) (1,200; 40-80)—"Pin-Up Girl" (20th) and "Detective Kitty O'Day" (Mono). Good $3,500. Last week, "Uncertain Glory" (WB), and "Girl in Case" (Col), $2,-500.

'Home in Indiana' Nears Record 22G, Cincy Preem; 'Ladies'-Lewis Also 22G

Cincinnati, June 20.

Smash opening of "Home in Indiana" flirting with Palace modern-day record, and slight gains at most other houses, are bulging the total this week. "Indiana" is doing remarkable biz in face of hot spell over weekend when temperature hit near 100. Albee, which drops flesh after this week, has a winning sesh with "Ladies of Washington" and Ted Lewis orch-revue.

Estimates for This Week

Albee (RKO) (3,100; 50-95) — "Ladies of Washington" (20th) and Ted Lewis orch-revue on stage. Finale band until late summer. Lewis, local fave, magneting okay $22,000. Same last week for "Bermuda Mystery" (20th) and Xavier Cugat orch, others.

Capitol (RKO) (2,000; 44-70) — "Song Open Road" (UA). Off key, $6,000. Last week, "Follow Boys" (U) (2d wk), all right $6,500.

Family (RKO) (1,000; 30-40) — "Marshal of Gunsmoke" (U) and "Hi, Good Lookin'" (U) split with "Black Parachute" (Col) and "Outlaws Sante Fe" (Rep). Average $2,-200. Ditto last week on "Old Chicago" (20th) (reissue) and "Land Beyond Law" (WB) divided with "Navy Way" (Par) and "Gunsmoke Mesa" (PRC).

Grand (RKO) (1,430; 44-70) — "Uninvited" (Par). Moreover. Dandy $8,000. Last week, "Private Hargrove" (M-G) 4th wk), solid $7,000.

Keith's (United) (1,500; 44-70) — "Between Two Worlds" (WB). Fair $5,000. Last week, "Meet People" (M-G), limp $4,000.

Lyric (RKO) (1,400; 44-70) — "Make Your Own Bed" (WB) and "Yellow Canary" (RKO). Pleasing $5,000. Last week, "Man From Frisco" (Rep) and "Girl in Case" (Col), dull $3,500.

Palace (RKO) (2,600; 44-70 — "Home in Indiana" (20th). Cincy, Louisville and Indianapolis shared in pic's world preem Wednesday (14), when June Haver, new juve star former resident here, did a p.a. Local campaign was hefty both in dailies and on radio. Film got swell notices. Heading for $22,000, close to a modern-day record for house and sensational summer biz, especially in city's hottest June since 1872. Last week, "Uninvited" (Par), six days, sweet $11,000.

Shubert (RKO) (2,100; 44-70) — "Private Hargrove" (M-G). Moveover from Grand. Satisfactory $3,-500 on fifth downtown week. Theatre shutters June 25 for summer. Last week, "Pin-Up Girl" (20th) (2d run), mild $3,500.

Key City Grosses

Estimated Total Gross

This Week $2,343,330

(Based on 22 cities, 177 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,197,300

(Based on 27 cities, 184 theatres)

Lombardo Tilts 'Hot' to 28G, Det.

Detroit, June 20.

Early hot weather and plentiful free shows continue to bop biz here which has been declining now for a month. Monster Air Show here gets huge following—two daily crowds have topped 200,000—and downtown Bond shows come at 2 and 8 p.m. to interfere somewhat with biz. New Downtown has a good chance for spot coin this week with "Hot Rhythm" and Guy Lombardo's band on stage. Michigan shows strength with "Dr. Wassell."

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"Pin-Up Girl" (20th) (2d wk) and "Underground Guerrillas" (Col). Former moved in from Fox. Okay $10,500. Last week, "Cobra Woman" (U) and "Scarlet Claw" (U) (2d wk), nice $11,000.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Hitler Gang" (Par) and "Knickerbocker Holiday" (UA) (3d week). Pair moved over from Palms-State, fine $12,000. Last week, "Standing Room Only" (Par) and "Aldrich Cupid" (Par) (3d wk), ditto.

Downtown (Howard Hughes) (2,-800; 60-95)—"Hot Rhythm" (Mono) and Guy Lombardo orch on stage. Choice $28,000. Last week, "Dixie Jamboree" (PRC) and Tommy Tucker orch, okay $22,000.

Fox (Fox-Michigan) (5,000; 60-85)—"Once Upon Time" (Col) and "Black Parachute" (Col). Modest $23,000. Last week, "Pin-Up Girl" (20th) and "Bermuda Mystery" (20th), bangup $36,000.

Madison (United Detroit) (1,800; 60-85)—"Miracle Morgan's Creek" (Par) and "Flesh Fantasy" (U). Sound $5,000. Last week, "Cover Girl" (Col) and "Cry Havoc" (M-G), back in loop, brisk $5,300.

Michigan (United Detroit) (4,000; 60-85)—"Dr. Wassell" (Par) and "Lady Let's Dance" (Mono). Fine $27,000. Last week, "Happened Tomorrow" (UA) and "Gay Nighties Revue" on stage, dullish $29,000.

Palms-State (United Detroit) (3,-000; 60-85)—"Show Business" (RKO) and "Action Arabia" (RKO). Trim $17,000. Last week, "Hitler Gang" (Par) and "Knickerbocker Holiday" (UA) (2d wk), big $18,000.

United Artists (United Detroit) (2,000; 60-85)—"Hargrove" (M-G) and "Gambler's Chance" (Par). Good $19,000. Last week, "Broadway Rhythm" (M-G) and "Yellow Canary" (RKO) (2d wk), okay $11,000.

CUGAT UPS 'CLAW' TO FORTE $26,500, CLEVE.

Cleveland, June 20.

Air-cooled houses got weekend break as sweltering localites sought relief from record-high temperature. Most consistent combo is "Scarlet Claw" and Xavier Cugat's band on stage at Palace. "White Cliffs of Dover" looks swell at State. "Home in Indiana" is stout for Allen.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Home in Indiana" (20th). [illegible] $12,500 seen. Last week, "Two Worlds" (WB), stout $10,000.

Hipp (Warners) (3,700; 44-65)—"Uncertain Glory" (WB). Only fair $16,500. Last week, "Buffalo Bill" (20th), better at rousing $19,500.

Lake (Warners) (800; 44-65)—"Buffalo Bill" (20th) (2d wk). Galloping along to $3,000. Last week, "Harvest Moon" (WB) (3d wk), trim $3,500.

Ohio (Loew's) (1,200; 44-65)—"Gaslight" (M-G) (5th). Still okay, $3,500 for fifth stanza, after hearty $6,500 last week.

Palace (RKO) (3,700; 50-95)—"Scarlet Claw" (U) plus Xavier Cugat orch on stage. Cugat giving lift to this combo, despite heat. Sturdy $26,500. Last week, "Primitive Man" (U) with Guy Lombardo orch on stage, great $29,000, as result of five-a-day grind.

State (Loew's) (3,450; 44-65)—"White Cliffs" (M-G). Husky $22,-000. Last week, "Hitler Gang" (Par), slow $12,000.

Stillman (Loew's) (2,700; 44-65)—"Two Girls Sailor" (M-G) (3d wk). Lively $6,000 after robust $10,000 last week.

'SNOW WHITE' BRIGHT 16G, DENVER TOPPER

Denver, June 20.

"Up in Mabel's Room" paired with "Scarlet Claw," day-date at Denver and Esquire, is running neck-and-neck with "Snow White" and "Passport to Destiny," at Orpheum, this week for top money. Strength of the reissue at this one house is outstanding, though night biz lags from terrific matinees.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Cobra Woman" (U) and "Pardon Rhythm" (U), after Denver and Esquire. Fair $5,000. Last week, "Pin-Up Girl" (20th) and "Chan Chinese Cat" (Mono), moveover, poor $4,000.

Broadway (Fox) (1,040; 35-74)—"Hardy's Blonde Trouble" (M-G) and "3 Men in White" (M-G), after week at Orpheum. Mild $4,000. Last week, "Heavenly Body" (M-G) and "Yellow Canary" (M-G), moveover, poor $3,000.

Denham (Cockrill) (1,750; 35-74)—"And Angels Sing" (Par) (3d wk) and "Gambler's Choice" (Par). Disappointing $6,000, apparently being held too long. Last week, "Angels" good $8,000.

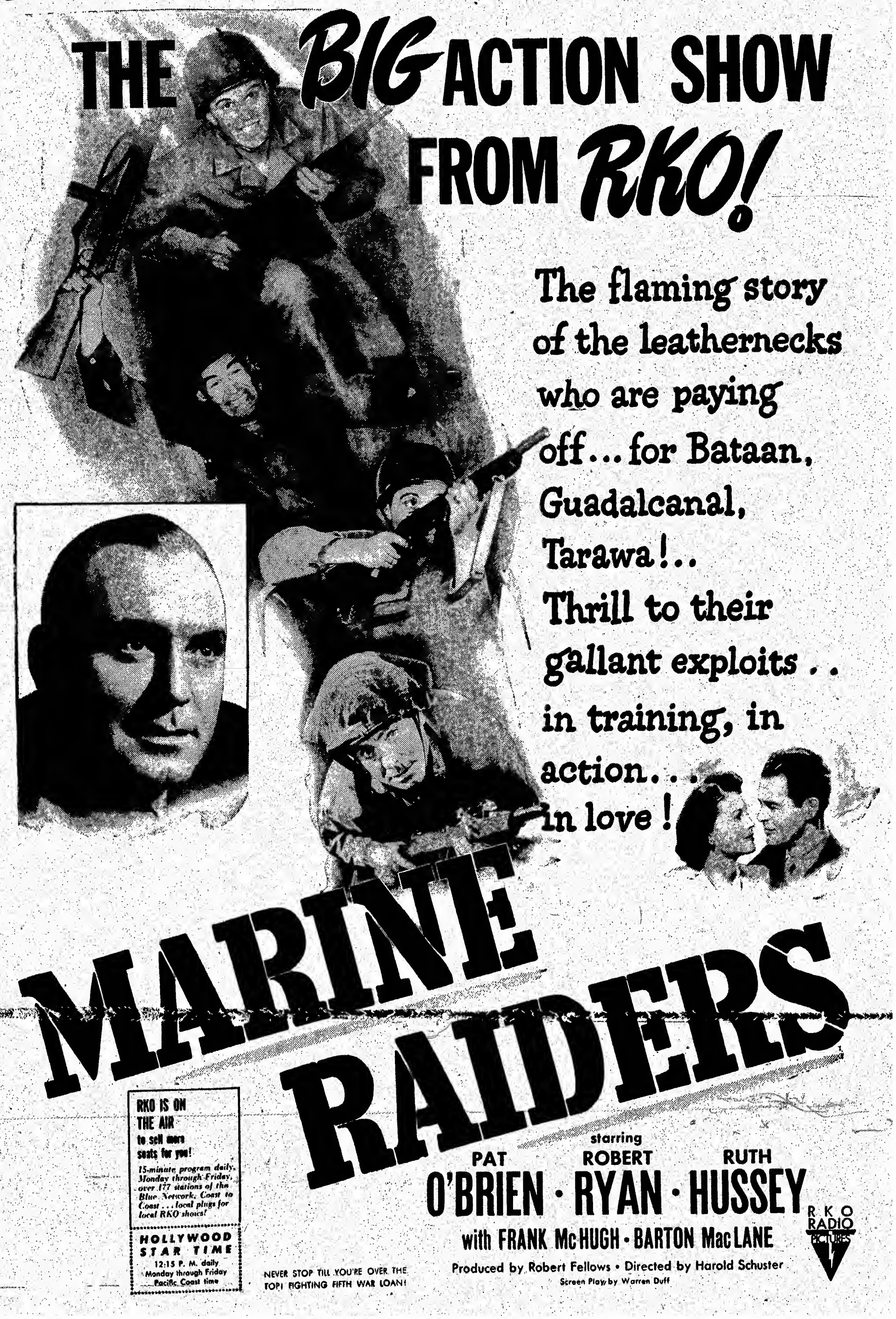
Denver (Fox) [illegible]—"Mabel's Room" (UA) and "Scarlet Claw" (U), day date with Esquire. Nice $13,000. Last week, "Cobra Woman" (U) and "Pardon Rhythm" (U), also Esquire, fair $11,000.

Esquire (Fox) (742; 35-74)—"Mabel's Room" (UA) and "Scarlet Claw" (U), also Denver. Good $3,-500. Last week, "Cobra Woman" (U) and "Pardon Rhythm" (U), also Denver, poor $2,000.

Orpheum (RKO) (2,600; 35-74)—"Snow White" (RKO) and "Passport Destiny" (RKO). Great $16,000. Last week, "Hardy's Blonde Trouble" (M-G) and "3 Men in White" (M-G), fine $14,500.

Paramount (Fox) (2,200; 35-74)—"Happened Tomorrow" (UA) and "Follow Leader" (Mono). Fine $9,-000. Last week, "Ladies Courageous" (U) and "Stars Parade" (Col), fair $7,000.

Rialto (Fox) (878; 35-74)—"Pin-Up Girl" (20th) and "Chan Chinese Cat" (Mono), after week at Denver, Esquire, Aladdin. Trim $3,500. Last week, "Once Upon Time" (Col) and "Knickerbocker Holiday" (UA), m.o. carryover, fair $2,500.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Take a Bow
(BROADHURST, N. Y.)

Lou Walters vauderevue at Broadhurst, N. Y., opening June 15, '44 at $6 top; $2.50 regular scale; with Chico Marx, Jay C. Flippen, Cross & Dunn, Mary Raye & Naldi, Murtah Sis (3), Gene Sheldon, Pat Rooney, Think-a-Drink Hoffman, Whitson Bros. (2), Johnny Mack, Loretta Fischer, Marjery Fielding's Dancers (12 ponies, six showgirls); staged by Wally Wanger; costumes, Ben Wallace (Mme. Berthe); scenery, Kaj Velden; Orchestra, Ray Kavanaugh; Songs, Benny Davis, Ted Murry.

Lou Walters, who took his nitery profits into the legit and clicked with a piece of "Ziegfeld Follies" but took a bath with "Artists and Models," looks back in the money again with his vaudeshow, "Take a Bow," nee "Slap-Happy."

"Take a Bow" has the components although it lacks that little extra which would have made the decision undeniable. The extra values not present are (1) something new and novel, and (2), a somewhat more imaginative and exciting presentation.

As Jay C. Flippen paces the proceedings, they come on and off more or less in formula manner. True, the transition from the yesteryear orthodox vaude presentation (circa, Keith-Albee) has undergone a marked advance with the addition of a line of girls and the general al fresco manner of performance. But an almost shocking hark-back is that same tired Spanish shawl draping the Steinway for Cross & Dunn's songalog, with Neuman Fier at the ivories. Shades of Fox's City and Proctor's 5th Ave.—that Spanish shawl over the baby grand! And to top it, Flippen flips that cliche "song stylist" intro. It's inconsistent with the modernities of Alan Cross and Henry Dunn whose present-day Van-and-Schencking is very 1944—as up-to-the-minute, in fact, as their "USA by Day and RAF by Night," a ditty which could stand some added Gallagher & Shean lyrics, for that's what it lends itself to at the moment.

The showmanship lacking is the spark which should pitch "Take a Bow" to a crescendo instead of the letdown with the always svelte Mary Raye & Naldi in too late a spot, while the comedic Murtah Sisters (3) are beyond their depth in the next-to-shut position. Not even Chico Marx's pianology, in closing, his foiling with the violinist from the pit, and Gene Sheldon's nonsense as a pseudo Harpo Marx (including red frightwig) can pick it up sufficiently. The Murtahs may yet become the femme Ritz Bros.; their zanyisms bespeak of much promise along those lines, but they've been standing still with the same material for a solid year.

Gene Sheldon is the honey of the show. Here's a mimic who seems to have escaped Hollywood. He has a fine sense of low comedy and effective panto, interspersed with his banjomania and Loretta Fischer's foiling.

Show kicks off in high gear with Flip as emcee and Chico in the box. The acro Whitsons make a snappy teeoff; Sheldon with Miss Fischer next; Johnny Mack does a neat terp routine with the gals, including a nice rhythmic bit with the cane; Cross & Dunn with their operatic medley (the Murtahs essay a somewhat similar songalog further down the bill) are followed by Pat Rooney's spot. Announcing himself as "celebrating 50 years in show business, the still agile exponent of "She's the Daughter of Rosie O'Grady" tops it off with a jitterbug challenge routine with one of the line; and "Think-a-Drink" Hoffman's potable abracadabra makes for a good intermission closer.

Fielding gals reopen, thence Sheldon's solo spot, the girls again in a black-and-white terp conceit, the tiptop Rae-Naldi dance team (a broken shoulder-strap opening night somewhat marred their usual smooth pacing), the Murtahs and Chico Marx round out the second half. Marx's digit dexterity, of course, is standard; and the wow finish with "Woodpecker Song" played with an orange in his right hand a standard showmanship touch. Sheldon doubles on the Steinway with Marx for an effective bit.

Flippen flits in and out, making three or four changes, intros and foils well, tells a couple of good stories and one highly questionable one about the elephants which he doesn't need and shouldn't do if he needed it, and registers with his "Small Fry" song-and-chatter. *Abel.*

RKO, Boston

Boston, June 16.

Bobby Sherwood Orch (15) Margo; Coco, Steve and Eddy; Anne Rooney; Rufe Davis; others; "Chip Off the Old Block" (U).

Margo, personalling here, gets kudos, but plenty, for her sharp stint and for her handling of the opener audience during a serious pitch on war situation. Supporting band show is up to general level and acts good too, so totes up to superior layout.

Screen star, one of few on personal appearance circuit who troubles to bring along a well-considered routine, starts off with Calypso version of "It's Love," does "Take It Easy" and "G. I. Jive." Has sock singing style and goes over big. Follows up with dramatic reading called "This Is It," a tough stint to pitch at early morning pew holders, mostly kids. Caught a beg-off, however.

Show is virtually all music barring teeter boarderies of Coco, Steve and Eddy. Vocalists are Gail Landis, Anne Rooney and the Skylarks quartet, all of whom toss current pop faves in okay style. Sherwood does guitar specialty, later taking hot trumpet breaks, and leads band with zip. Rufe Davis in ace spot wows with standard imitations and cornfed drolleries.

Biz pretty good at opener. *Elie.*

Orpheum, L. A.

Los Angeles, June 14.

Spike Jones & City Slickers (12), with Del Porter, Red Ingle, the Nilsson Twins, Country Washburn, Nilsen Carlisle, Carl Grayson; Low, Hite and Stanley, Simpson's Marionettes, Maxine & Bobby (canine); Al Lyons Orpheum orch (9); "The Contender" (Rep).

Spike Jones's zaney outfit of alleged musicians crowns neat variety bill here this week. Washboards, auto horns, lip noises, etc., either substitute for or mingle with legit musical sounds in the Jones style of music. "Black Magic," "Clink, Clink, Another Drink," "Rocking Horse Ran Away," and "Love, Love, Love," with the Nilsson Twins; "Never Rains in Southern California," "Hotcha Cornya," "Casey Jones, Jr.," "Glowworm," "Holiday for Strings" and "Der Fuehrer's Face." All get a going over, and each tune is solid with fans.

First half of show is devoted to variety turns, with Lyons pit crew (9) furnishing the music. First on is Maxine and Bobby, trick dog act that plays smoothly to good hand. Simpson's Marionettes follow and do a standout jitter-bug routine that makes up for so-so string work that precedes. Low, Hite and Stanley fill the middle spot and are well liked here. Since last time at the Orpheum, trio has added hilarious takeoff on the Andrews Sisters that pleases mightily. *Brog.*

Earle, Philly

Philadelphia, June 16.

George White's "Scandals" with Marian LaVelle, Master & Rollins, Ming, Ling & Hoo-Shee, Professor Backwards, Ed Nelson, Johnny Master, Al Kein, Sam Lewis, Line (16), Lew Snader House Band (18); "The Navy Way" (Par).

Trio of Orientals, Joe Ming, Bobby Ling and Margaret Hoo-Shee, take the play away from the rest of the troupe, which George White has wrapped up and labeled "Scandals" for the presentation houses. Slant-eyed funsters spotted in the closing slot provide plenty of laughs with fresh humor. Clad in conventional mandarin costumes, they give out with such incongruous stuff as hillbilly music, gutbucket jive, imitations of Crosby, Sinatra, et al, the 3 Inkspots, Harry Lauder, etc.

Professor Backwards, last seen here at Jack Lynch's Walton Roof, shares the giggle-snaring honors with a mystifying but highly amusing knack of spelling, pronouncing polysyllabic words in reverse.

Rose Rollins, a comic terper who out-mugs Cass Daly, and Johnny Master, are clicko in a tricky dance routine. Marian LaVelle, also has eye appeal in a graceful hoofing turn.

Quartet consisting of Master, Ed Nelson, Al Klein and Sam Lewis, give out with some clever lyrics in a number tagged "Women Made Bums Out of Us."

Line production numbers and blackouts aren't on the par with rest of the show. Costuming is just so-so.

House fairly well-filled for opening show (Friday). *Shal.*

Downtown, Detroit

Detroit, June 17.

Guy Lombardo Orch (14) with Tom Eldridge, Rose Marie Lombardo, Jimmy Brown, Ollie O'Toole, Mage & Carr; Jean, Jock & Judy; "Hot Rhythm" (Mono).

It has been five years since Lombardo has been here and the old dependable in the field of sweet gives this new house another opportunity to balance up its bands in going after a wide following. It's the elders again this week and Lombardo's stuff is plenty appreciated.

Repertoire of band is well chosen, including a slick "Holiday for Strings"; "San Fernando Valley," "Love, Love, Love," featuring Tom Eldridge's vocals; "It Had to Be You," piped by Rose Marie. Pianists Frank Vigneau and Fred Kreitzer, cut themselves a nice touch on "Humoresque."

Variety part of the bill is topped by Mage & Carr, tappers who get plenty of appreciation for pat synchronization of everything from straight taps to tango rhythms to the music. Comedy end is held up by Jean, Jack & Judy with acrobatics and knockabout. Ollie O'Toole scores with a fast, glib turn of impersonations from newscasters to F.D.R. *Pool.*

Capitol, N. Y.

Sammy Kaye Orch (17) with Sally Stuart, Nancy Norman, Billy Williams; Ross Sisters (3); Paul Winchell; "Two Girls and a Sailor" (M-G).

What with "Two Girls" getting critics' raves all over town and Sammy Kaye fronting a stage offering that stays on the beam from start to finish, Capitol this week is having no trouble whatsoever.

Kaye's act, pretty well standardized by now, has his 16 musicians playing characteristic swing and sway melodies (the electric guitar player should get time-and-a-half) and tripping themselves up only once. This, on a triple presto version of "Smiles" which gets lost in the beat after the straight six clarinet opening chorus. Pianist Art Wright is trotted out as first vocal spotlighter for "Long Ago" and clicks. Ditto in spades for Sally Stuart, Nancy Norman and Billy Williams who, between them take excellent care of reigning pops including "Goodnight Wherever," "San Fernando," "Be Seeing You," "G.I. Jive," "Please Take Me" and "Love" three times.

Kaye closes show as usual with the "lead a band" contest. Novelty of this standard Kaye biz seems to have worn off with result act doesn't close as strong as it should.

Three Ross Sisters, out of Metro fold, provide strong filler. Gals are lookers and know how to sell expert acrobatics. On for five minutes they could have stolen more with no complaints from pewholders. Paul Winchell does 12 minutes with Jerry Mahoney and his fast-moving ventro routine meant about 11 minutes and 40 seconds of solid laughs. Rest of time was spent getting to and from wings. *Donn.*

State, N. Y.

Lucky Millinder Orch, with Judy Carroll & Wynonie (Mr. Blues) Harris; Louise Beavers, Red & Curley, 2 Zephyrs; "Man from Frisco" (Rep), reviewed in "Variety," April 26, '44.

State lineup this week is a low-budgeter sans strong b.o. appeal. It's just another of those off weeks. With nothing to pull 'em in, they just pass by and that's what most of them did Friday night (16).

Lucky Millinder's band tees-off and remains on throughout to give musical background to other three acts that round out an all-Negro bill. Rated among the best of the Negro outfits Millinder gets by nicely with jive and jam that warms the cockles of the hepsters, but with adults in the majority at session caught band did not evoke tumultuous response.

Leader makes a personable front for his outfit. Strictly on the loud side, it has solid rhythmic beat. Overall results are satisfactory, even if not terrific. Band projects two vocalists, Judy Carroll and Wynonie Harris, who do alright by the vocals.

Red & Curley, male tapologists, spotted in deuce, contrib a well known nifty line of hoofology and draw heavy plaudits.

Louise Beavers (New Acts) rotund character actress from stage, screen and radio, is trying her hand at vaude. Her act could be more meaty. Present six-minute stint is a pleasant interlude that practically tied things up. Audience wanted more but she wouldn't give.

Two Zephyrs, another brace of male hoofers, next with their familiar line of hoofology and slow-motion fisticuff dance to score usual hit. Band takes over again for jam session finale. *Edba.*

Hipp, Balto

Baltimore, June 18.

"Crazy Show," with Milt Britton and Orch (12), Suzanne Carroll, Al Gordon & Pals, 3 Hearts, Hank Sieman; "Show Business" (RKO) (2nd wk.).

Change of stage portion is boosting h.o. of film ("Show Business" RKO). Geared to screwy pace and highlighted by Britton's clown aggregation, it works swiftly and smoothly garnering laughs and packing some good entertainment wallop as well.

Following mixed up opening by band, Three Hearts, trio of nifty femmes give out with brace of neat hoofing routines sparked by some business on chairs which registers very well. Make good spot for Suzanne Carroll and vocal of "What Do You Think I Am" nicely delivered and well spotted for pace change.

Al Gordon and his reverse acting pooches add comedy and appeal next with closing business of hounds leaping on and off a revolving table good for a solid begoff. Buddy Raymon of the band steps out next for good comedy via swing vocal of "Old Man River" and general clowning assisted by Joe Britton in typical deadpan and well timed for laughs.

Vocal of "Injun Gal" announced as from recent film employs the duo above plus Suzanne Carroll and goes over making matters right for appearance of Hank Sieman and his ventriloquism. Uses typical dummy and employs a high pitched voice for his doll, getting the most out of a vocal.

The "Poet and Peasant Overture" in which the fiddles are smashed and the back drop is pulled down winds up the works. This business has been considerably tamed down since the days of Mousey Powell, Tito and the other Britton alumni, but it's still good for a series of curtains.

Biz all right considering the film h.o. *Burm.*

Oriental, Chi

Chicago, June 16.

Henry Busse Orch (19) with Betty Brownell, Wyatt Howard, Oxford Boys (2), Gene Baylos, Two Novellos; "Stagecoach" (UA) (Reissue).

Henry Busse, who has nice following here, is pleasing both young and old with a variety of numbers ranging from hot jam to softer stuff for the elders, and clicking heavily with both.

Busse stars a torrid version of "Hall of the Mountain King" following his theme, then brings on Betty Brownell, attractive blonde, who pipes "A Good Man" and "Milkman" to register. A slick medley of "Oklahoma" tunes gets a big hand; "The Bee Bounce" has the juves bouncing and Wyatt Howard bangs the bell with "Couldn't Sleep a Wink Last Night," "Do Nothin' Til You Hear From Me" and "G-I Jive" to bow off a vocal hit. Band closes show with soft trumpeting by Busse of "When Day Is Done."

Two Novellos give the vaude portion a good start. Open with trapeze work by the woman; man's unsupported ladder work, during which he goes up and down, forward and backward, is nifty balancing. Builds to great climax, after some juggling atop the ladder, by balancing dog on his head. Over big.

Gene Baylos was a little slow in getting started, but worked up to heavy laughter. Much of his stuff is old, but mixed with some clever fresh material he has little trouble in keeping them laughing. Should end with his violin bit as pinball player panto adds nothing. Good hand.

Oxford Boys almost halt things with their impressions of band-leaders and various radio personalities. Had to beg off. *Morg.*

Stanley, Pitt

Pittsburgh, June 16.

Cootie Williams Orch (15), Ink Spots, Ella Fitzgerald, Moke & Poke, Ralph Brown, Eddie Vinson; "Make Your Own Bed" (WB).

Crack colored unit is just about best package of entertainment WB deluxer has had in some time. It's paced by the Ink Spots, who have always been terrif b.o. here. But they're by no means the sole reasons for the lay-out's excellence.

First time locally for Cootie Williams band. Maestro is a wizard on the trumpet and has a first-rate band back of him. Midway in show, it breaks down into a sextet, a la the old Benny Goodman style, and house comes down at the six's sizzling rhythms. Williams himself Gabriels a couple of socko solos and he has in a Stepin Fetchit-like sax man named Eddie Vinson a spectacular reedsman and okay singer.

Ella Fitzgerald eventually gets into "A Tisket a Tasket," of course, but before that she's syruped up a flock of contemporary Hit Paraders with her rich, fluid voice. Moke and Poke, a couple of okay dancing comics, waste themselves on meaningless patter until they shoot into high. Ralph Brown is on early for some slick legmania and the Spots close solid, taking encore after encore.

Unit could use a little more s.a. since Miss Fitzgerald is the only femme on the bill. That's the lone complaint, however. *Cohen.*

Earle, Wash.

Anita Martell, Harry Steffin, the Winter Sisters, Eileen Ritter, Roxyettes, Jo Lombardi's house orchestra; "Make Your Own Bed" (WB).

Harry Anger comes up with two faces new to Washington vaude fans this week, both good. Anita Martell is an English lass, discovered in a night club, and a lady juggler. She works with silk hats and rubber balls, has a nonchalant style, breezy and flip. Other act is Harry Steffin (playing his first big theatre stage), with a 15-string steel guitar, on which he delivers pop tunes and a variety of imitations. A good musician, he wows customers.

Winter Sisters go through brisk and lively acrobatic routine, taking eight minutes. Roxyettes, led by Eileen Ritter, present a Country Garden number to open, close with a Golden Fans number.

Jo Lombardi's band is on stage for a lively and well-lighted 30-minute revue. *Arke.*

PRC'S HOUSING PROBLEM

Hollywood, June 20.

Stage space at PRC is at capacity this week, with the studio housing three of its own features and one for the Pine-Thomas outfit, titled "Double Trouble."

In work for PRC are "When the Lights Go On Again," "Swing Hostess" and "Bluebeard."

New Acts

JERI SULLAVAN
Singer
9 Mins.
Versailles, N. Y.

Jeri Sullavan is a comer. Currently singing regularly at CBS, she requires schooling in rostrum or floor deportment, but there is no denying her ability at lilting a tune, whether it's a straight rhythm, ballad or novelty number.

Miss Sullavan has looks and an unassuming personality, but her radio mike technique will have to be expanded for regular audience purposes. Right now, at times, she's too conscious of singing into the mike rather than possessing an awareness of visual audience values. But it's nothing that can't be ironed out easily. And will, in time. What she should do, perhaps, is pick out someone distant in the audience and try to "reach" him.

Miss Sullavan has a throaty quality of excellent timbre for one of her style of singing, and the tunes she assays are generally typical of what she should do. She has excellent pace, as indicated by the manner in which she breaks up her choice of tunes, starting with a straight rhythm number that gets her off neatly ("Just One of Those Things"), she then switches to the ballad "Long Ago" (in which the above-mentioned mike deficiency is particularly manifest); then a Calypso novelty which goes over notably well; "Amor" is done niftily, but that finale, "Can't Help Loving That Man," is reaching a little too far back (Helen Morgan and "Showboat") for a closer.

Miss Sullavan, with correct handling, is likely musical comedy material, and for pictures, too. *Kahn.*

DOLORES GREY
Songs
10 Mins.
Copacabana, N. Y.

This marks the first time east for this Coast songstress, a personable contralto whose stuff runs the gamut from pops to that rhythmic operatic arrangement donated by Mary Martin, who is sponsoring this newcomer. Miss Grey opens with "I'll Be Seeing You," and intermingles "Tropical Song," a deadpan takeoff on Virginia O'Brien, "Amen" (with a salute to Abe Lyman in the audience, whose Rose Blaine did so much to popularize it originally) and "How Deep Is the Ocean," this time announced as a curtsy to Miss Martin.

The attractive, willowy blonde handles herself with authority and already has the eye of A. P. Waxman-Howard Dietz-Rouben Mamoulian, et al, as the possible Sadie Thompson in the musicalized "Rain" (if an Ethel Merman dicker should happen to fall through). Miss Grey made strong impact on the wise Copa firstnighters and has every qualification to travel into fast musicomedy and/or filmusical company following her nitery engagement here. *Abel.*

LOUISE BEAVERS
Song and Chatter
6 Mins.
State, N. Y.

Louise Beavers, character actress who scored notably with her various screen portrayals, crowds much into brief space allotted her here, but will have to expand act to send solid in the vaudery. "Sunny Side of the Street" which she plants in pleasing contralto, but follow up small talk is nil for response. Her scene from "Belle Starr" (at the morgue) is socko histrionics that wins boff response.

Despite being showstopper here, however, her act could stand a trifle expansion, which she'll probably do when not harnessed to a band act and on her own. *Edba.*

JOHNNY THOMPSON
Singing Emcee
5 Mins.
Leon & Eddie's, N. Y.

Newcomer here does his emceeing straight, being content to merely announce the acts graciously and suggest that the customers be nice to the talent. Thompson's singing specialty gives him a chance to unlimber his baritone pipes for pleasant interlude. Forte is ballads with "Sunshine of Your Smile" garnering top honors opening night (7). *Donn.*

JOAN SOMMERS
Taps
6 Mins.
Leon & Eddie's, N. Y.

Newcomer to N. Y. nitery circles, according to part-boniface Eddie Davis, displays youthful charm, boff chassis and nice routine of steps. Abbreviated white dancing togs with fringe effect doesn't hurt her selling power a bit and tapper's strict attention to tempo coupled with nice twirling ability adds up to a topnotch opening turn. *Donn.*

RKO'S GOTHAM 'ZOMBIE'

RKO bought "Zombie on Broadway" from Metro for production as a co-starrer for Wally Brown and Alan Carney, with Ben Stoloff producing. Filming starts when comics finish "The Girl Rush" on the same lot.

"The talk of the industry!" —Walter Winchell

"So nearly flawless as to merit rating as a masterpiece!" —Hollywood Reporter

"So many merits the spectator is inclined to rub his eyes in disbelief!" —Los Angeles Daily News

"One of the events of the year!" —Los Angeles Times

ANGELUS PICTURES presents GEORGE SANDERS and LINDA DARNELL in ANTON CHEKOV'S "Summer Storm" with Anna LEE

Hugo Haas • Lori Lahner • John Abbott • Sig Ruman • John Philliber and EDWARD EVERETT HORTON • Produced by SEYMOUR NEBENZAL • Directed by DOUGLAS SIRK • Released Thru United Artists

Krappman Upped to Bowser's Aide At Fox-W.C.; Other Exchange Briefs

Hollywood, June 20.

Andrew J. Krappman has been promoted to exec asst. to George Bowser, supervisor of Fox-West Coast Theatres' southern California division. Krappman was formerly executive aide to Charles P. Skouras. Other promotions announced were Tom Page, National Theatres contact man and statistician, to be Skouras' aide, and John Lavery moves to Page's old spot from being Bowser's statistician.

Announcements made at going away party for Charles Skouras, Jr., who leaves today (Tues.) for West Point where he enters as cadet this summer.

Det. Ex-Servicemen Land Jobs

Detroit, June 20.

Returned servicemen are figuring importantly in new theatre assignments here, the recent changes seeing three returning to managing.

These are Theodore London, back from Army, named manager of President; Lowell Franz, also from Army, former manager in Flint, Mich., managing Harper, Detroit; and Joseph Tata, ex-Army, manager Colony.

United Detroit upped two more femmes with Lorna Pauls now manager of Madison and Patricia Clark manager of Varsity. Cooperative Theatres made Emma Helwig a booker.

Louis Farine is manager East Side drive-in.

Malcolm Rose is new manager of Palms-State.

Glenn Ball is manager Lakewood. Ed Weingarden made manager of Columbia, Flint.

J.-v.H. Takeover

Seattle, June 20.

Deal involving reported $500,000 just consummated whereby Jensen & von Herberg, Northwest theatre magnates for many years, acquire Mount Baker theatre and building at Bellingham. Theatre is leased at present to Bellingham Amusement Co., Evergreen affiliate. House seats 1,600, equipment being included in the deal.

Al Adolph, former owner of State, Salem, Ore., and city manager for Forman Theatres in the Oregon capital, after selling to Bill Forman interests two years ago, is new manager of Palomar (John Danz). He succeeds Glenn Eldridge, resigned.

Kalmenson, Moray's Trips

Ben Kalmenson, general sales manager for Warner Bros., left Thursday (15) for Chicago and other exchange points on the way to the Coast. At the studio he will discuss special sales plans for "Janie," lead-off picture on the 1944-45 schedule, plus other releases to follow in the fall.

Norman H. Moray, short subject sales manager for Warners, left over the weekend for the Coast to huddle with Jack L. Warner, company's studio head, and Gordon Hollingshead, chief of shorts production at the studio, on the schedule for the coming (1944-45) season. While the number of subjects made in Technicolor will probably be larger, the total lineup on briefies will be approximately the same as for this season (1943-44).

Milt Arthur Adds Duo

Los Angeles, June 20.

Milt Arthur took over the operation of the Century and Princess in East Los Angeles through a deal with Sidney Pink, former operator. Arthur also runs Balboa and Manchester in that area.

O. C. and Bertice Johnson sold the Arlington to Southern California Amus. Co., an operating combine of Harry Vinnicof, Jack Berman and James Edwards.

New WB Salesman in Albany

Albany, June 20.

Israel Levine added to Warner sales staff here. Former operator of an independent exchange in New Haven, he takes place left vacant when Ray Smith was promoted to local manager, on transfer of Paul Krumenacker to Pittsburgh.

Schines' Hotel Takeover

Utica, N. Y., June 20.

Federal Court Judge Stephen W. Brennan has approved an offer of the operators of the Schine Theatre chain to acquire the Ten Eyck Hotel, Albany, and to reorganize the bankrupt Albany Hotel Corp.

Ohio Town Gets New House

Maumee, O., June 20.

New theatre, soon to build here, will be a one-story structure, with 650 capacity. Rudolph E. Young is owner. Town is near Toledo.

Mrs. Long Takes Over

Dallas, June 20.

Mrs. Jean Long managing Lyric (Interstate nabe) replacing Bill Rast, army.

Columbia Sales Meets

Columbia Pictures' New York sales meeting wound up sessions last Thursday (15) with individual meetings of reps from Albany, Boston, Buffalo, N. Y., Philadelphia and New Haven branches at the Warwick hotel, where confab was held. N. Y. meeting was third of recent sales meets held by Columbia, other two being in Chicago and San Francisco. Outline of the 1944-45 program, first announced at Chi meeting, was given salesmen and managers.

Emory to Strand, Hudson Falls

Manager of Schine's theatre, Perry, N. Y., for nearly three years, Robert Emory has been transferred to Hudson Falls as manager of Strand. Succeeds Mrs. Madeline Donovan, acting manager since April 5, who returns as assistant manager, Rialto, Glens Falls.

Von Praag to PRC in Chi

Chicago, June 20.

Morton Von Praag, who has been out of the film business for several years, appointed manager of PRC exchange here by Henri Ellman, franchise holder. Von Praag was with the National Screen Service for 10 years until two years ago, when he joined U. S. Maritime Service. Previously with Universal.

Jimmie Gillespie to 20th

Jimmie Gillespie, field exploitation representative for Columbia out of the Atlanta exchange and covering a large territory going as far west as New Orleans, has resigned to go with 20th-Fox. New post is a roving assignment on publicity as well as exploitation.

Gillespie still will make Atlanta his headquarters.

War Plant Blues

Continued from page 1

non-war industries by war plant workers.

Estimated that war orders between $50,000,000,000 and $60,000,000,000 will be turned out during 1944. In industrial circles it is believed that even if the war in Europe is over before the end of this year there will still remain between $30,000,000,000 and $35,000,000,000 in war orders to be filled in 1945 for the battle in the Pacific, while reconversion to civilian goods production is carried out. (Rear Admiral Emory S. Land, chairman of the Maritime Commission, over the past weekend, said: "The work load in shipyards is to be increased very shortly and not decreased or cut back").

Motion picture industry leaders are keeping close statistical tab, via constant surveying, on all areas where war orders may be cut back, particularly in some 10 or 12 states where steel, aviation and shipbuilding may be eventually affected.

Government films, designed to impress workers with the continuing need for war goods, are gaining wide audiences. Meantime, commercial producers of 16 mm. films are gazing pop-eyed at the tremendous increase in the circulation of government films, being released by the Motion Picture Bureau of the Industrial Services Division, which unfolds prospects of unparalleled sales potentialities as soon as sound projectors become available for home use after the war.

[illegible] war plants, the circulation of ISD films has jumped from 70,000 last July to around 6,500,000 for the current month. In May circulation was 5,700,000. In April approximately 34,000 individual screenings were held.

Under the direction of Col. Ralph Gow, chief of the Industrial Services Division, with Major Monroe Greenthal as chief of the Motion Picture Bureau of the ISD Bureau of Public Relations, pictures are designed primarily to do a special job in war plants. In Seattle the labor problem on Flying Fortresses was reported licked through the use of special films in plants as well as in theatres there. Theatre circulation, which is not included in the plant circulation figures, was approximately 13,000,000 during the 10 months the films were shown in Seattle.

Latest experiment, the fourth, has been with 10 special trailers for showing in the Central Connecticut Valley to workers in the ball-bearing industry, with other labor problem areas scheduled to follow.

When labor trouble threatened in Detroit, 10 special shorts were rushed to that area, as previously in Los Angeles and San Diego, to put over the "Stay on the Job and Finish the Job" idea.

In the Los Angeles area alone, when played in the Fox-West Coast and other theatres, the special shorts had a circulation of 8,000,000. Some of the ISD shorts, such as "War Department Report," go overseas, where an additional circulation of 2,000,000 to 3,000,000 is reported, while the circulation in Canada is now around 250,000 monthly.

Film Biz Discovering Radio Can't Do The Impossible in Selling Poor Pix

Radio is being called upon to do an impossible job in selling many types of pictures (to the public and to exhibitors), which do not lend themselves to this kind of merchandising, according to picture execs who were among the first to seize and fully capitalize on this medium for their product.

In some cases, it is contended, small budgeters are being made primarily with an eye on radio as the means for putting them over regardless of basic values, and such pictures are no longer holding up as strongly as last year.

Even where "A" product is concerned, it is pointed out, not every film is created with the "sensationalized" angles which are considered necessary for successful launching via the air.

"Too many people," stated one film exec, "expect radio to put over anything and everything that's released. Radio is being applied to the wrong pictures in many instances. Even radio can't do more than achieve a strong opening, unless the picture has something to hang your hat on.

"There is, also, altogether too much screaming on the air about this picture and that picture being the biggest and best yet. We are losing ground with radio audiences even where carefully-planned campaigns are used, both on account of this constant reiteration and also because of the unsuitability of product for this kind of selling.

"As it looks now there is a good chance of killing the goose that lays the golden eggs, to coin a phrase."

New approaches to the use of radio for selling product to audiences, and thus increasing sales potential among exhibitors, are reported in the planning stage in several instances where execs are aware of the danger of loss of effectiveness of broadcasting.

Shorter Pix Ahead

Continued from page 3

Wassell" (Par), 136; "Dr. Skeffington," (WB), 146; "Song of Bernadette" (20th), 157 and "For Whom Bell Tolls" (Par), 168.

Other Longies

On the way are others of great length. These include "Since You Went Away" (Selznick-UA), which shortly moves into the Capitol, N. Y., and will run around 170 minutes (two hours and 50) under plans and "Wilson" (20th), due at the Roxy, N. Y., Aug. 1, which will run around 165 minutes (two hours and 45 minutes). Metro has still another endurance test in "An American Romance," its time being 151 minutes. Also coming up from Metro and running over two hours will be "Dragon Seed" and "Kismet." Topper of all these, however, and likely to be the longest picture in industry history since "Gone With the Wind" (M-G) (217 mins.) is expected to be Par's "Frenchmen's Creek" at a probable three hours or thereabouts.

"Wilson" represents the greatest footage for 20th-Fox in its history, while at Warners "Mr. Skeffington" is its longest ever.

Warner productions this past season have averaged extremely high in runoff time but it may be that this studio will lead the way in shortening features from now on. This may be indicated by the initiative taken by Jack L. Warner, v.p. over WB production, in cutting 20 minutes out of "Skeffington." Warner personally editing it down. As result, a revised print is on the way from the Coast for the Hollywood, N. Y., only place "Skeffington" has opened, while others at the reduced length will be printed for official tradeshowings soon to be held and for general release the middle of August.

Added Costs, Shorter Shows

In addition to added costs for distributions, long pictures are creating difficulties for stageshow houses, as for instance, the N. Y. Roxy which will have only a 20-minute in-person show when "Wilson" opens there. Capitol, N. Y., faces a similar problem in connection with "Since You Went Away." While it is believed in some circles that distribs have been intentionally padding films as an excuse to exact higher rentals, in many cases forcing accounts away from regular double-bill policies and to shorts instead, other factors figure, in industry opinion.

This includes, principally, a greater determination on the part of writers to expand stories, a notable example being "Skeffington," and an almost invariable tendency on the [illegible] sible. It's akin to the reporter who may feel that if his story is long it will appear more important, thus against better judgment hollers when the story's trimmed. One studio head is said to have used a unique means to get one of his tougher topnotch producers to edit his pictures down. He'd run 'em off for friends outside the business, sometimes important film financing gentlemen, and then have them render their opinions as to cutting to the intractible producer.

Weshner's Hirliman Spot

Dave "Skip" Weshner has been appointed advertising-publicity consultant for Film Classics, according to an announcement Monday (19) by George Hirliman, FC president.

Expansion of distribution activities by Film Classics, following acquisition of reissue rights to Samuel Goldwyn and David O. Selznick product, necessitated Weshner's appointment as supervisor of all promotional activities.

Vogel's Coast Service

Hollywood, June 20.

Mike Vogel has arrived from New York and will open offices here, functioning as Hollywood representative for a group of unaffiliated theatre circuits.

Vogel will give theatre execs in midwest and east advance news on production trends at various studios as well as boxoffice slants on pix coming up for release and showmanship suggestions for merchandising.

Smith, Jeffrey Set

Lou Smith, former Metro publicist, appointed studio publicity director for Lester Cowan. First two Cowan productions to be handled by Smith will be "G.I. Joe" and "Tomorrow the World."

Arthur Jeffrey now eastern pub rep for International Pictures, according to announcement by Tom Fizdale. Jeffrey formerly publicity manager for UA.

Cowan has named Irving Rubine, formerly p.a., as executive assistant of three features on the shooting schedule.

GEO. SHAFFER BUYS OWN RAG

Hollywood, June 19.

George Shaffer has resigned as editor of Universal publicity department [illegible] beach resort weekly.

Formerly with Chicago Tribune and Chicago Sun, Shaffer went to Universal flackery nearly a year ago.

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New York Theatres

BETTE DAVIS
In Warner Bros. Hit!
'MR. SKEFFINGTON'
with
Claude Rains
BROADWAY at 51st ST. HOLLYWOOD

WARNER BROS. HIT
"THE MASK OF DEMITRIOS"
with
Sydney Greenstreet Zachary Scott
Peter Lorre
LOUIS PRIMA and his Orch.
EXTRA ADDED ATTRACTION
PHIL REGAN
Air-Conditioned
BROADWAY at 47th ST. STRAND

CAPITOL
B'WAY & 51st ST.
TWO GIRLS AND A SAILOR
M-G-M's Ship-Shapely Musical!
IN PERSON
Swing & Sway with
SAMMY KAYE
and his ORCH. plus
3 ROSS SISTERS
EXTRA
PAUL WINCHELL

RADIO CITY MUSIC HALL
"The White Cliffs Of Dover"
Spectacular Stage Productions

PARAMOUNT PRESENTS
GARY COOPER in
CECIL B. DeMILLE'S
"The Story of Dr. Wassell"
IN TECHNICOLOR
RIVOLI B'way at 49th St.

THE INSIDE ON HITLER'S EUROPE!
UNDERGROUND REPORT
RELEASED BY 20 CENTURY FOX
THE MARCH OF TIME

LOEW'S STATE B'WAY & 45
On Screen
Thurs., June 22
Chas. Boyer
Ingrid Bergman
Joseph Cotten
in M-G-M's
'GASLIGHT'
In Person
Denny Beckner and Orch.
GAY NINETIES REVUE

PARAMOUNT'S
"GOING MY WAY"
With BING CROSBY
In Person
CHARLIE SPIVAK and Band
PARAMOUNT Times Square

RKO PALACE B'WAY & 47th St.
TAMARA TOUMANOVA
GREGORY PECK
'DAYS OF GLORY'

"THE EVE OF ST. MARK"
A 20th Century-Fox Picture
Plus A Big Stage Show
ROXY 7th Ave. & 50th St.

GF'S 'YOU CAN'T DO THAT!'

Comedy Overdosing on Summer Sked Seen Out of Tempo, Harmful to Radio

Steady influx of comedy programs for the summer replacement sweepstakes isn't doing radio any good, in the opinion of many hep observers. They feel network clients would be doing themselves and the industry a greater service by presenting war-slanted dramat shows, news programs or relaxation periods featuring semi-classical or subdued popular music via orchs or vocalists.

What is termed careless or thoughtless programming at this particular time when the nation's thoughts and interests are on world battle-fronts is being viewed with alarm by radio's well-wishers who feel the industry is leading with its chin to invite criticism and possible serious reactions. Newspapers, weekly and monthly mags, newsreels and practically every other medium reaching the public, it's pointed out, have been war-geared for months. Radio, too, underwent a complete metamorphosis on D-Day, and for the rest of that week, and thus earned itself accolades from all sides for its great service to the nation.

But the subsequent route taken by commercial programmers, observers claim, threatens to overcome the good that was accomplished by crack invasion coverage. Comedy, even good comedy (and there appears to be very little of that on tap for the summer) just rings the wrong bell under present conditions even though there may be room for other types of escape entertainment.

Kudos for Johnson's Wax

Johnson's wax, however, cued it's summer show policy into the groove which, many observers feel, will do radio as a whole a notable service. Signing up "Words At War" to replace Fibber McGee and Molly will offer a series of serious documentaries which should build an appreciative audience in line with the nation's current mental attitude concerning battles now raging and the impact of the war on the political,

(Continued on page 32)

Dry 'Raleigh Room'

Nitery atmosphere for Hildegarde's new airer, "Raleigh Room," which called for a replica of the swank Persian Room at the Hotel Plaza where the chanteuse entertains nightly, ran into a snag just prior to the session's debut last Tuesday (14). Tables were set up, special lighting effects were installed and drinks were to be served. Last item caused the trouble.

NBC refused to allow drinks when it was discovered that in order to serve plain soda it would require a special license. So studio audience, invited to sit onstage, will have to go thirsty for the program's duration.

Soy Surplus So 'Sweet River' Is Trickling Out

The Blue's only daytime dramatic serial, "Sweet River," which has been on since the first of the year in the 10-10:15 a.m. slot, full net, for A. E. Staley Co., manufacturers of soy flour, is ~~going off the air on~~ July 14. Behind the Staley decision to drop its radio advertising, for which it had budgeted $500,000, is the switch in the nation's protein situation, with the soy bean outfit reportedly saddled with millions of boxes of the soy flour. Company went in for the bigtime radio splurge in anticipation of an expected shortage in the protein food which failed to materialize. Hill-Blackett, of Chicago, is agency for Staley.

Dropping of the show, which now gives the Blue uninterrupted dramatic programming of the "non-hangover" variety, will cue a switch in the Libby, McNeill & Libby "My True Story" show which moves from the 10:15-10:40 cross-the-board a.m. spot into the 10-10:25 slot, "Aunt Jemima show" currently occupying the 5-minute period beginning at 10:40, moves to 10:25 slot, Blue reportedly has already committed the 10:30 nic[illegible] to a client.

Institute Invites Verbal Fireworks

Members of the Institute for Education by Radio who attended last month's sessions in Columbus are currently being queried by Dr. I. Keith Tyler, director, for suggestions on agenda changes, deletions, additions, etc., in formulating a pattern for the 1945 confab, tentatively set for next May 4-7.

In view of the wide criticism engendered among the educator-broadcasters at the 1944 Institute because of the general handling of some of the sessions, more than casual interest is being attached to this year's bid for comment from the various delegates. It's predicted in some quarters that a number of those queried won't mince words in conveying their sentiments as to speakers, topics and particularly chairmen, along with ideas for reorganization of the program to better meet the needs of the educators in radio.

Dr. Tyler's letter to Institute members appeals for "frank reactions" and suggestions, particularly in reference to the controversial "Radio's Role in Understanding" symposium which was the chief target of criticism, as well as the sessions on "How Free Is Radio?", "Radio in the War," "Radio and Post-war Problems," together with the work study groups, round table discussions, etc.

Blue-NCAC Pact Unique Air Deal

Blue network in a unique move recently turned over a Blue-built show, "On S[illegible]e Everybod[illegible]," to an outside agency, [illegible]ational Concert and Artists Corp., as a package for development and promotion. Airer has been on the web since January as a sustainer and will continue in the same time on that basis except that NCAC will be responsible for selling the show. Latter came to the net with the idea of building the session for sale to films and subsequently as a contest medium for picking talent for the picture. The Blue, being unwilling to up the budget themselves, agreed to turn the show over to the agency for investment and development. The web retains control over choice of talent and the airer is tied to the Blue, preventing NCAC from spotting the show on another net.

Original idea of giving professional talent an opportunity to break into radio will continue in spite of shift since the web controls the talent roster. Talent previously pencilled in by producers of show will be given an opportunity on future stanzas, according to net toppers. Many squawks had been reported as having arisen from fact that some of the talent skedded before the change had felt that they were being deprived of a chance but all of these will be taken care of. That session will continue as an "open door" for pro talents has been assured by the net and execs point out that NCAC as a talent agency will not have any sort of monopoly on the hopefuls. Performers handled by other talent agencies will have equal entree on the show and net has particularly pointed out that it will not tolerate any attempt by NCAC to use the airer as a club for the pacting of performers.

TRADE WATCHING WEB MANEUVERS

Seldom has the trade watched with keener interest the maneuvers attending the wholesale switch of General Foods programs in move to hypo CBS' programming structure in the fall. Move is generally regarded as a two-way retaliation on the part of GF which reportedly stems from the Jack Benny exit from the sponsor's fold, George Washington Hill and the agreement whereby NBC allowed Benny to retain the 7 p.m. Sunday night time period.

That the General Foods overhauling is primarily aimed at retaliation against NBC seems to be the consensus of opinion among those who view the Kate Smith switchover into the 7-8 Sunday night CBS time as a definite threat against Benny in the opposition time on NBC. But they attach even more significance to the "swap" arrangement whereby CBS gets the "Aldrich Family" show, with its 21 Crossley, in the Friday night spot being vacated by Kate Smith in return for the much lower-rated Dinah Shore (6.2) program.

That GF was willing to risk pitting Kate Smith against Benny on Sunday night is viewed as a definite indication of the client's "at all cost" attitude in regard to its feeling against the comedian. General impression is that Miss Smith, at least in the beginning, is bound to suffer in terms of listener inroads on her show, but GF appears definitely convinced that in the long run the variety show, plus individual popularity of the singing star, will eventually dent the Benny NBC rating.

'Blondie's' Blue Friday Night

Blue Network gets a sock programming hypo when "Blondie" moves over to the web from CBS, effective July 21. Show was dropped by R. J. Reynolds (Camel) recently and was grabbed up by Colgate to plug Super Suds. It marks Colgate's initial entry into Blue programming.

Efforts to spot the show on either CBS or NBC proved unsuccessful in view of the two nets' SRO nighttime situation which would have necessitated dropping one or the other Colgate airers, which include the Saturday night "Inner Sanctum," Judy Canova[illegible] and the Saturday stanzas, "Can You Top This," and "Palmolive Party."

"Blondie" moves into the Friday night 7-7:30 p.m. niche being vacated by Elgin Watch's "Nero Wolfe," with Elgin taking over the Sunday night (10:30-11) Blue time for "Keep Up With the World," Collier's mag feature. "Blondie" winds up on CBS with the June 26 broadcast.

WELLES' ALMANAC RUNS OUT OF OIL, CLOSES UP

Hollywood, June 20.

Orson Welles closes up his "Almanac" July 19 after clowning around on CBS western network for 26 weeks. Socony Vacuum put through a cancellatinn of its $10,000 weekly package after despairing of ever wooing a paying audience for its munificent outlay.

Oiler is also giving up the time.

'Cavalcade' to Build Up AFRA Talent With Billing

After mulling the idea of dropping "Cavalcade of America" because of difficulty in getting Hollywood names as guestars, DuPont through its agency, BBD&O, has decided to continue the format substituting AFRA actors and actresses in the leading roles. Latter will get same billing as the Hollywoodites.

Legit talent will also be used when available. Airer will remain in New York for July.

CBS Nudges 'Sleeper' Shows As Part Of Co-op Program to Hooperize Sked

Gerbi's Grub

As part of the station's Fifth War Loan Drive pitch, WOV, N. Y. indie, has set up a fancy culinary gimmick. Person purchasing the top bond via the station will get snme of Giulano Gerbi's Risotto a la Milanese and other dishes for which Gerbi, station's Italian language commentator, built up a rep as an ex-chef.

Gerbi will take over the kitchèn at the home of the bond purchaser to plan and cook the entire meal.

In a further move to bolster its nighttime programming structure, CBS is tossing out some hints to sponsors of small-budgeted, low Hoopcrated shows that occupy valuable time segments on the network. While it hasn't reached the ultimatum stage as yet, nevertheless the web, it's understood, has let it be known that it isn't interested in these weaker shows "coasting along," and that unless their sponsors give the programs a shot in the arm and pour some additional coin into their budgets, the network might be compelled to take some steps of its own to force them to make room for stronger shows geared to wider audience appeal.

Network execs, it's contended, feel that the half-dozen or so programs currently occupying strategic nighttime segments have the effect of harming the surrounding program structure for which clients are plunking down top coin and that it's unfair to the latter, aside from the fact that it's retarding the efforts of the web to build up its programs to maximum listener pull. Furthermore, it's reported, CBS is of the opinion that as long as these programs are willing to coast along year in and year out, they'll continue to remain essentially 60 or 70-station hookup programs, thus nullifying efforts to build up CBS shows to embrace participation by all outlets. However, web execs emphatically deny that the move is predicated on a "dollar-and-cents" pitch toward increasing web time billings, that it

(Continued on page 32)

Service Femmes' Postwar Status On Blue Agenda

On the premise that there's too much shouting about what to do with GI Joe when he comes home from the wars but nobody gives a thought about the readjustment of the SPAR, the WAC or the WAVE when she returns to civvies, the Blue Network is mulling an unusual program idea designed to point up the problem of how regimented GI Sally will fit into the postwar pattern. Tied in with the project is the appointment of Lucy Monroe as director of Civic Activities for the Blue who will be prominently identified with the program.

Blue execs are currently huddling on the novel idea which may fit into the web's fall programming schedule as a half-hour weekly show. Idea will be aimed at offering some concrete advice as to how the gal who saw service at the war fronts or in some form of military service can best readjust herself to normal civilian activity via the kitchen, office or other femme endeavor once she's been regimented to army or navy routine. Web officials are of the opinion it offers unusual opportunity for provocative thought and discussion, which, combined with a dramatic format, should make for unusual, original programming.

Free Crosby Shot Spiked By AFRA

Hollywood, June 20.

That back door free guest shot reared its ugly head last week and was immediately slapped down by Claude McCue, Hollywood head of American Federation of Radio Artists, with a well-directed blow by Rule 15. CBS put in a bid to J. Walter Thompson for Bing Crosby to do a War Bond pitch on "Report to the Nation," sponsored by Electric Utilities. Agency got The Groaner's okay and also cleared with the client. So far so good.

Not until it appeared in print did AFRA's McCue know about it, and slightly miffed by being ignored started to look into the thing. Deduced McCue, here is a commercial show getting Crosby not only for a bond pitch, but a song, too, and not at his standard fee, as required by Rule 15. CBS put in with a protest that Crosby was helping to sell bonds, which brought the retort, "who isn't?" No dice was called and Crosby was ordered off the show.

McCue explained that Crosby's name was too valuable to a commercial program to be had at less than his standard fee and the added fact that he was to sing, backed up by the Charioteers, made the infraction of Rule 15 all the more evident.

Salisbury, N. C.—Vivienne Peteat, has joined the staff of WSTP as an announcer.

Variety Format For Ginny Simms

Hollywood, June 20.

Ginny Simms program for Philip Morris will get a new format if the Biow agency and the client give their blessing to a record to be cut tomorrow (Wed.) at NBC by Bill Lawrence. GI portion of the show will be retained, but rest of the way is given over to a variety pattern on the audition disc.

Variety segment goes both nostalgic, with Charles Winninger as the old trouper, running on vet vauders, and Miss Simms presiding over the younger and newer crop of performers. [illegible] old-timers on the test track [illegible] Smith and Dale. Assisting Lawrence on rounding up the oldsters and script aide is Dave Shelley. Myron Dutton, who has produced the Simms show since its inception, has tendered his resignation but will remain until a successor is named.

Switch in Berle Show Format Cues Hal James Exit; Writers Also Walk

In a move to bolster the Milton Berle "Let Yourself Go" airer, Eversharp is abandoning the audience participation format and switching to a variety program commencing July 4, when stanza moves from the 7-7:30 p.m. slot on the Blue Tuesday to the 10:30-11:00 p.m. niche the same evening.

Show, which has been a headache to Eversharp due to its disappointing rating, cued the sponsor to the variety type of program which would give its star more latitude to display his wit rather than the subordinate role he assumed in the quiz format.

Move has prompted the resignation of Hal James as director, who differed on the method of utilizing Berle's talents with the show's scripters, Dave Franklin Jones, David Victor, Peggy Mayer and Fred Normand, also bowing out. James, radio director of the Kastor agency, handled the directing assignment on a freelance basis for Biow, agency on the Eversharp account.

AFTER 26 WEE
REPORTS TO THE S
RADIO HA

MEMORANDUM

to the Show World

Last May 28, Philco completed the first twenty-six weeks cycle of the Radio Hall of Fame and I think it is fitting that we should record our impressions for you of the show business.

On the opposite page, we are listing the cast of each of the programs during these 26 weeks. As you glance at these names, you will agree that in less than six months the Radio Hall of Fame has presented to the radio listeners of America the greatest array of top flight talent that has ever been put on the air.

Needless to say, Philco is proud of this accomplishment. From the standpoint of the listening public, we feel that we have rendered a real service to radio, one that is appropriate to our position of leadership in the radio field. For you of the show business, we are glad to have had the opportunity to do honor to your profession and its best traditions.

During the summer, the Radio Hall of Fame is taking a vacation and we are presenting the Philco Summer Hour. Preparing for the fall, we have added to our network all remaining stations which are available on the Blue and will present our future programs over 198 stations in the United States, Canada and Hawaii, one of the largest networks ever devoted to a commercial broadcast.

Sincerely yours,

PHILCO CORPORATION

J. H. Carmine

Vice-President

...ks... PHILCO
...how World on the
...ll of Fame

26 ALL STAR SHOWS...the
Top Hits from all fields of entertainment
...as judged and selected by VARIETY

1
BOB HOPE
"WINGED VICTORY"
JIMMY DURANTE
HILDEGARDE
QUENTIN REYNOLDS
MAURICE ROCCO

2
RED SKELTON
"CARMEN JONES"
GINNY SIMMS
FRANK FAY
HARRIET HILLIARD
CLAIRE NIESEN

3
BOB BURNS
BRIAN DONLEVY
XAVIER CUGAT
WALTER O'KEEFE
JOHN SEBASTIAN
LINA ROMAY
ALFRED DRAKE
DOROTHY SARNOFF

4
FRED ALLEN
PORTLAND HOFFA
LAURITZ MELCHIOR
LOU HOLTZ
RAYMOND E. JOHNSON
HELEN FORREST

5
GEORGE BURNS
GRACIE ALLEN
MILTON BERLE
WILLIE HOWARD
RAYMOND GRAM SWING
GEORGIA GIBBS

6
FANNY BRICE
HANLEY STAFFORD
LAIRD CREGAR
GARRY MOORE
JOAN EDWARDS

7
TALLULAH BANKHEAD
in "LIFEBOAT"
"CAN YOU TOP THIS?"
GERTRUDE NIESEN
ZERO MOSTEL
ALLAN YOUNG

8
HELEN HAYES
in "HARRIET"
GEORGE JESSEL
SHEILA BARRETT
KAY ARMEN

9
"DUFFY'S TAVERN" with
ED GARDNER and
EDDIE GREEN
LLOYD NOLAN
ELLA MAE MORSE
BUDD HULICK

10
BRIAN AHERNE
MARTHA RAYE
BARRY WOOD
JAY C. FLIPPEN

11
JOAN FONTAINE
FREDRIC MARCH
JIMMY DURANTE
BIDU SAYAO
ALEC TEMPLETON
LOWELL THOMAS

12
"SONG OF BERNADETTE"
with JENNIFER JONES
and CHARLES
BICKFORD
HELEN O'CONNELL
JERRY LESTER
SUE RYAN

13
PHIL BAKER
"ALDRICH FAMILY"
DEAN MURPHY
EVELYN KNIGHT

14
GRACIE FIELDS
ANDREWS SISTERS
ILKA CHASE
DANNY THOMAS

15
GROUCHO MARX
KENNY BAKER
AUDREY CHRISTIE
BENNY BAKER

16
SIR CEDRIC HARDWICKE
RALPH EDWARDS in
"TRUTH OR CONSE-
QUENCES"
LARRY ADLER
HI, LO, JACK AND THE
DAME

17
JACK HALEY
BONITA GRANVILLE
TED LEWIS
VICTORIA CORDOVA
MARY LOU WILLIAMS

18
"JACOBOWSKY AND
THE COLONEL" with
ANNABELLA
LOUIS CALHERN
OSCAR KARLWEIS
REGINALD GARDINER
SMITH AND DALE
ETHEL SMITH

19
MARY MARTIN
JANE WITHERS
LEO CARILLO
WILBUR EVANS
JOHNNY BURKE

20
WILLIAM BENDIX
in "LIFE OF RILEY"
DUKE ELLINGTON
CARL BRISSON
MAXINE SULLIVAN
EDDIE MAYEHOFF

21
EDDIE CANTOR
NORA MARTIN
GUY KIBBEE
ADRIAN ROLLINI TRIO
BILLY ECKSTINE

22
PAUL MUNI
SOPHIE TUCKER
HOWARD & SHELTON
RICHARD HAYDN
ROBERT CRUM

23
BENNY GOODMAN
CONNEE BOSWELL
WILLIAM GARGAN
MARY ASTOR
DOC ROCKWELL

24
JEANETTE
MACDONALD
FRANK MORGAN
MORTON DOWNEY
MILT HERTH TRIO

25
BOB HOPE
CORNELIA OTIS
SKINNER
JANE FROMAN
JACKIE GLEASON
ART TATUM TRIO

26
KATE SMITH
AL JOLSON
EDDIE CANTOR
BENNY GOODMAN
NORA MARTIN

★

Including, each week,
PAUL WHITEMAN
and the Radio Hall of Fame Orchestra and Chorus
DEEMS TAYLOR
Master of Ceremonies

PHILCO IS PROUD TO HAVE HAD THE PRIVILEGE OF PRESENTING THIS GREATEST ARRAY OF TALENT EVER BROUGHT TO THE AIR!

From the Production Centres

IN NEW YORK CITY . . .

Richard Hubbell, chairman of Television Press club and formerly of N. W. Ayer, signed by Buchanan agency to direct tele shows. . . Larry Monkin handling invasion and special events scripting for CBS, also doing some "Romance" shows. . . Addy Richton and Lynn Stone, authors of the CBS serial, "This Life Is Mine," have leased Selena Royle's Pennsylvania cottage for the summer. . . Elwood Hoffman, script editor of CBS under Robert J. Landry, left last week for hospital treatment and will be gone several months. During his absence Mort Frankel, associate script ed, and Charles Monroe, of the writing staff, will take over. . . Emerson Evans, who teaches a course in radio at Ohio State U. is spending the summer in N. Y. freelancing. He'll return to Columbus in the fall.

Jay Sommers, "Basin Street" scripter, has been commissioned by Billy Rose for several skits for latter's new revue, "Seven Lively Arts". . . Don Campbell, Blue salesman who came up via the page boy route, goes into the Navy Friday (23) as lt. (j.g.), but stuck right through on the Colgate-"Blondie" deal to win web execs' kudos as a powout gesture.

Nat Novick's orchestra replaces Al Trace's on the "It Pays to Be Ignorant" show Friday (23). . . Walt Dennis, WHN program director and member of the National Assn. of Broadcasters news committee, to Chicago for the NAB-National Assn. of State Universities convention. . . Roland Martini, Gardner agency radio director, to St. Louis Saturday (24) for h.o. confabs. . . Colgate Theatre of Romance, Judy Canova summer replacement, tees off July 4 on CBS with dramatization of "Goodbye Mr. Chips," Stanza plans pix adaptations. Lineup has Carl Swenson in lead role. . . WQXR devoting 14 hours July 4 to music of American composers including Revolutionary War songs

Ann Leaf, organist heard on CBS's "Amanda of Honeymoon Hill" and NBC's "Lorenzo Jones," became the mother of a baby boy Sunday (18). . . Martin Blain will take over the principal male role in the CBS series "Valiant Lady" Monday (26). . . Fielden Farrington, of Columbia's staff, won the audition for the "Helen Trent" announcing stint. . . ditto John Cornell for NBC's "Just Plain Bill". . . Director Arthur Hanna will spend the next two weeks doing chores on his Pennsylvania farm. Martha Atwell and Gene Eubanks take over for him on "Lora Lawton" and "David Harum."

Harry Wismer, sports director at the Blue, bowed in Monday (19) night, 6:30-6:45 p.m., with a new sports roundup session across-the-board. Airer is sponsored by the shipbuilding division of Bethlehem Steel. . . Hal McClinton, veepee in charge of radio at N. W. Ayer, returned recently from Baltimore after surgery at Johns-Hopkins. Won't be back at his desk before September. . . William J. Haggen, formerly an advertising and public relations exec for the Ethyl Corp., joined Compton last week in an exec capacity. . . Basil Loughran, formerly producer on "Lighted Windows," takes over as producer of the Campbell Soup-CBS "Radio Readers Digest," replacing Bob Nolan, who will be given other assignments.

IN CHICAGO . . .

Barbara Luddy, star of "First Nighter," to New York over the weekend to see her Navy hubby Ned LeFevre. . . Bergie Bowes, time buyer at MacFarland Aveyard, moving to New York June 27. . . Les Atlass to Washington last week on business. . . Ted Jardine of J. Walter Thompson, who has a flair for production, may become Chicago talent scout for a Hollywood studio in his spare time. . . John Karol, market research counsel and CBS assistant sales manager, in town on his way to the west coast.

Jack Fulton, CBS singer, and wife, celebrated 20th wedding anniversary last Friday. . . Phillip Patton, former program director of WOC, Davenport, has been added to production department of Blue Network central division. . . In a reshuffling of announcers on NBC's General Mills hour, Gene Baker has taken over Gordon Gray's spieling chores on "Guiding Light" and Gray has moved to "Today's Children". . . P. K. Wrigley was elected chairman of board of William Wrigley, Jr., Co. last week. . . Curt Massey made his first television broadcast over WBKB last Friday. . . Mac Schoenfeld on a week's vacation just prior to GOP convention. . . Jerome Meer, NBC Chicago news editor, in St. Luke's hospital for operation. . . WNAX offering two $300 radio scholarships a year for 10 years. . . Bruce Foote of NBC's "Hymns of All Churches" was guest soloist with the Cleveland Symphony June 15.

John Drake of KRNT in town over the weekend. . . Howard Ketting of Ruthrauff & Ryan to New York last week. . . Bill Drips, NBC director of agriculture, has been named to board of trustees, radio member of Farm Foundation. . . John Stuart, chairman of the board of Quaker Oats, is also a member. . . G. Hastings, A. Papelle and J. A. Weis, NBC engineers, in

(Continued on page 32)

Riznik's 50G Suit Vs. Cecil Brown

In a complaint filed in New York State Supreme Court, Cecil Brown, Mutual commentator and author, is being sued for $50,000 by Joseph Q. Riznik, who accompanied him on a tour of the U. S. to gather material for a book, "Report on America." Riznik claims the sum is due him for damages resulting from Brown's refusal to publish the manuscript. Brown has entered a general denial and counterclaim for $666.66.

Riznik alleges that when they agreed on joint tour of U. S. Brown was to pay the expenses of trip, and pay Riznik $1,000 and one-third of money realized through use of material gathered on swing. Commentator in turn claims that Riznik was to act only as secretary and assist in gathering of material to be used by him in writing of book.

Riznik contends that Brown decided, after manuscript had been completed to their satisfaction, that he didn't want to publish the book. Brown, in turn, claims that their original agreement left discretion as to publishing of any book up to him and that he wasn't satisfied with the manuscript. He also states that he paid the expenses for trip, and that he gave Riznik $3,721 in addition. This represents Riznik's one-third share of the $6,165 realized by Brown in mag articles and a radio short from material gathered on tour, plus $1,666.66 as advance against royalties from book. Thus Brown claims he overpaid Riznik $666.66.

Carle's Road Trip May Bring Studio Orch To Allan Jones-O.G. Show

With Frankie Carle skedded to take his orch on a several months' tour within the next two weeks, expectations are that the bandleader will check out of the Wednesday night Old Gold show on CBS, with a definite decision likely within the next few days. If Carle does go off the show, J. Walter Thompson agency, which handles the OG account, plans to substitute a studio band.

However, Allan Jones, co-headliner with Carle on the program, will stay put for the summer. Marcia Dale, singer, also is leaving the program, with reports that Cresta Blanca tentatively has her lined up for its fall show.

NEW ANN DAYTIMER PREEMS NEXT MONTH

"The High Places," new daytime serial, makes its bow as a cross-the-board CBS sustainer next month in the 3:34 p.m. slot. New show, scripted by Ann Day, goes in in place of "This Life Is Mine," which is moving to the 9:45 a.m. spot.

"Places" will be directed by John Dietz. Cast principals will include Joan Tetzel, Santos Ortega and Ann Shepard.

Harriet Sorenson, CBS, Quits As Paley Aide

Harriet Sorenson, secretary to CBS prexy William S. Paley, who is currently overseas, left the network last week. She leaves for London soon on an OWI assignment.

Miss Sorenson, who held down the secretarial post for the past year, was born in Norway and speaks the language fluently. She came to this country as a child.

Kansas City.—Don Rose in new mikeman at KCKN, Mutual nighttime outlet here. Formerly at WIND, Chi.

Baltimoreans Like Us!*

They sure do! All indications prove it!

Baltimoreans like to visit us. They like to visit the finest studios south of the Mason-Dixon line. Week after week, year after year, they come in great crowds to see the shows that go on the air from our big studio "A." The actual count is well over 75,000 people yearly. *No other Baltimore station can equal this studio audience record!*

Of course, the mail comes in, too—plenty of it . . . and WFBR does not use "shot-in-the-arm" stimulants to build up mail pull. Just mail—thousands of letters from people interested in WFBR's programs.

All types of surveys have told a consistent history of WFBR audience leadership . . . a top position with loyal listeners during the past 22 years—regardless of the changes that have taken place in the Baltimore radio picture. And don't forget . . . *there are over a million people living in Baltimore and vicinity.*

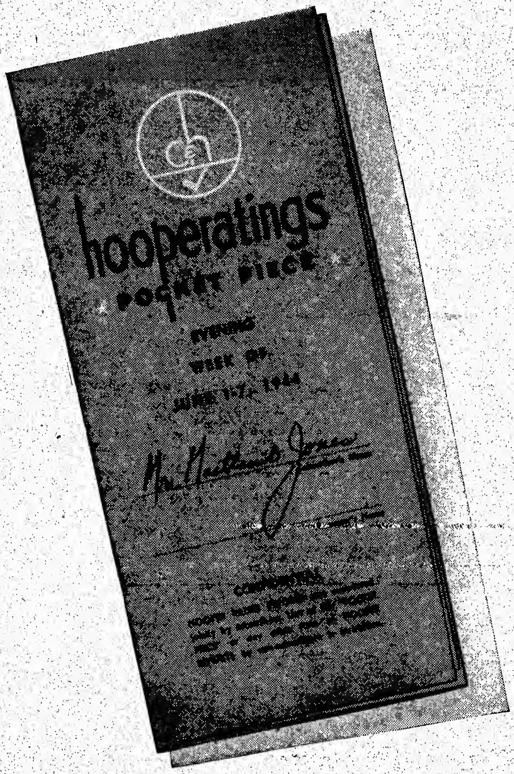
Yes, Baltimoreans have liked us for a long time. You make the most of this long-time friendship when you buy WFBR in Baltimore.

RADIO CENTRE, BALTIMORE-2, MARYLAND
NATIONAL REPRESENTATIVE: JOHN BLAIR & CO.

*ANOTHER GOOD REASON WHY **WFBR** IS YOUR BEST BALTIMORE BUY!

M-G-M's '2 Sisters and a Sailor' completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

* Footnote on D-Day Listening



* **51%** greater total listening on the night of June 6 than on a normal Tuesday evening (May 16) . . .

* NBC averaged **DOUBLE** the audience of any other network . . .

* NBC had **45%** of the total audience of all networks and stations combined . . .

* NBC's increase of listeners was **DOUBLE** that of any other network

* **MORE** evidence that NBC is *"The Network Most People Listen to Most"*

A Service of Radio Corporation of America

National Broadcasting Company

America's No. 1 Network

Radio Doubles in Brass As Convensh Jams Invasion-Clogged News Skeds

By BILL HUNT

Chicago, June 20.

Radio's "working press," already up to their chins in the vast job of invasion coverage, is biting off another chunk of man-sized work next week to cover the Republican national convention, opening Monday (26). It marks the first time radio has been confronted with such a double undertaking, and unprecedented steps have been taken by net and indie news staffs to give complete coverage to each story.

Painstaking steps have been taken by editors-in-chief to make sure developments, both in foreign combat zones and here at the Stadium, will be adequately taken care of with provisions already made for quick segues from politics to war and vice versa as developments demand. Not thought likely, however, that wave of commercial program disruptions that followed D-Day will be necessary, inasmuch as convention programming has been mapped out in advance so that only startling and unexpected developments overseas will make it necessary to break in during the day and night indiscriminately.

As of Monday night (19) there were 326 radio men and women accredited to the big show representing 60 networks and stations. Direct pickups from either the Stadium or from the Stevens hotel were planned by 13 out-of-town stations, the four major networks, three regional networks and three Chi stations.

RKO Television Corp., through Pathe News, will cover the convention for NBC television, with four motion picture cameras, two sound and two silent. Cameras will be located on the floor of the convention and on the second platform. Unit on the floor of the convention will be a mobile outfit. Films which will be shipped to New York several times each day will be shot under the supervision of Al Butterfield, Pathe News editor. NBC will telecast the film over WNBT, N. Y., with the video signal being picked up by WPTZ, Philly (Philco), and WRGB, Schenectady (GE), for a three-city television network.

Scores of the smaller stations plan making on-the-spot transcriptions, both at the Stadium and at the Stevens hotel, with their own commentators interviewing delegates and celebrities from their own town and state. Transcriptions will be airmailed to local stations for rebroadcast with the idea that the folks back home want the local color of their own representatives and delegates.

The four networks' top-flight newscasters and commentators will, in many cases, devote part of their time to invasion news and part of their time to the convention. List of newsmen scheduled to broadcast during the big show are: For Mutual, Fulton Lewis, Jr., Jack Brickhouse, Leo Cherne, Walter Compton, Ray Dady, Stanley Dixon, Arthur Evans, Alexander Griffin, Upton Close, Arthur Sears Henning, John Holbrook, Mrs. Raymond Clapper and Marcia Winn. For NBC: Lowell Thomas, Don Hollenbeck, H. V. Kaltenborn, Ben Grauer, Robert St. John, Morgan Beatty and Baskett Moss. For CBS: Robert Hurleigh, Bob Trout, Bill Henry, Quincy Howe, John Harrington, Cedric Adams and Gene Read. For the Blue network: Earl Godwin, Bill Hillman, Drew Pearson and Raymond Gram Swing. All networks have planned extensive schedules for Monday and Tuesday (26-27) only, leaving later programs dependent on how the convention goes. Networks have arranged pre-convention broadcasts with CBS having Sens. Vandenburg and Austin and Gov. Bricker lined up for Saturday (24); NBC scheduling broadcasts on Friday (23) and Saturday (24) for general pre-convention picture by commentators.

WLW, Cincinnati, with its own newsroom setup at the Stevens and a staff of nine newsmen headed by Bill Dowell, news chief for Crosley, will have the most elaborate coverage of the independent stations. Station will air six broadcasts daily.

Nelson Rockefeller's Committee on Latin American Affairs has arranged for broadcasts in Spanish and Portuguese to be made directly from the floor of the convention to Latin and South America.

Scores of radio and picture stars are scheduled to attend with David O. Selznick, Hedda Hopper, Ole Olsen, Cecil B. DeMille and Louella Parsons heading the list of early arrivals. Over 15,000 delegates and visitors are expected to attend the convention with thousands of them here already. Every hotel from one end of the city to the other is jammed to capacity with all niteries and theatres expected to do a land office business.

Wally Brown De-Frosted

Hollywood, June 20.

Wally Brown is not being renewed for the comedy spot on the Dinah Shore frozen foods program when it resumes in the fall after an eight-week layoff. Show finales for the season June 29.

Guestars will be used in the next cycle, with no replacement for Brown.

Husing, CBS Pals Again, Ted Shapes Up As Hot Prospect for Sponsor

CBS during the past two weeks has received three requests from agencies for a prospectus on Ted Husing, web sportscaster. Marks the first important interest shown by sponsors in Husing in several years, and points to a renewed interest in the possible web bankrolling of sports events and personalities.

Network reports that presentations are being made on a regular 52-week basis, in an across-the-board 15-minute format.

Pacting of Ted Husing to a new two-year deal effective Aug. 9 marks finis to recurrent reports that Husing wouldn't mind checking off the CBS payroll. New contract reportedly calls for a sizable hike in pay although the coin angle reportedly wasn't the lone motivation for Husing's alleged beefs.

The sportscaster squawked a couple of months back when he was assigned to the Saturday afternoon "Visiting Hour" GI hospital show which would have cancelled him off the turfcasts from the N. Y. tracks, but the situation was ironed out when Maj. Andre Baruch was substituted for the GI program.

Maggi McNellis To WEAF, N. Y., From Indie

Maggi McNellis, Broadway and Hollywood gossip columnist on WINS, N. Y., will shift to WEAF, N. Y., NBC outlet, in a unique five-year deal. She'll be heard, starting July 3, across-the-board in the 12:15-12:30 p.m. spot.

Four sponsors have already been signed to carry the freight and a fifth is being lined up. I. J. Fox, Warner Bros., Zonite Products and Colgate are those pacted so far. Miss McNellis' five-year contract is with WEAF which then sells her as a package or a segment thereof.

N.Y. Educ. Board Airer On '44 Radio Activities

New York City Board of Education will review its radio activities for 1943-44 on a half-hour session via the municipally-owned WNYC on June 27, 8-8:30 p.m. Feature of airer will be a reprise of "Overture to a Nervous Breakdown" one of the all-City Workshop "Plays for Americans" series which won an Ohio State U. award.

Stanza will also present excerpts from B of E's history quiz.

Frank Mullen, Moran, Others on Guest Lecture List for N.Y.U. Workshop

Expected lineup of guest lecturers for the New York Univ. Summer Radio Workshop which gets under way July 5 includes Frank Mullen, NBC veepee; Joseph Moran, associate director of radio at Young & Rubicam; Charles Gaines, of Frederick Ziv, Inc., and Sandra Michael, the scripter.

Workshop, which continues until Aug. 11, again will be piloted by Robert J. Landry, director of program writing and supervisor of dramatic programs for CBS. Other staffers include Margot Gayle, administrative asst.; Leon Goldstein, WMCA (N. Y.) veepee; Wallace House, and Ernest Ricca, director of the "Valiant Lady" serial. Elwood Hoffman, CBS script editor, was also skedded to teach, but he'll be under hospital treatment this summer.

Speaking of Postwar Markets

Judged by these basic factors — people, ability to produce, and purchasing power — no other major market in America holds greaters postwar promise than does Detroit. WWJ is the most listened-to radio station in the great Detroit market.

WWJ

America's Pioneer Broadcasting Station — First in Detroit
Owned and Operated by The Detroit News
National Representatives
THE GEORGE P. HOLLINGBERY COMPANY

Reach the ACTIVE SALT LAKE MARKET

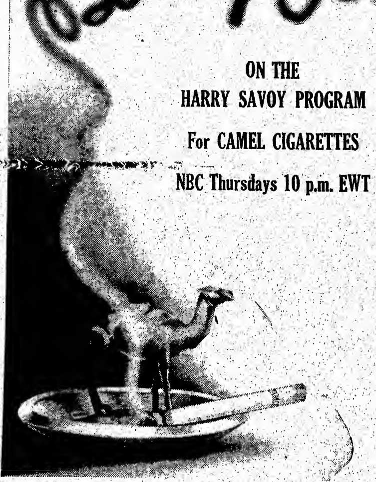
KDYL

Through UTAH'S NBC STATION

S. S. FOX
President and General Manager
JOHN BLAIR & CO.
National Representative

Benay Venuta

ON THE
HARRY SAVOY PROGRAM
For CAMEL CIGARETTES
NBC Thursdays 10 p.m. EWT



Management
WILLIAM MORRIS AGENCY
RKO Building
New York

Publicity Representative
RICHARD H. ROFFMAN
Hillman Periodical Bldg.
New York

★ Can your Advertising afford a Summer Vacation?

Some advertisers still argue that the thermometer is a barometer for business. They say, "When the temperature goes up everybody goes away" . . . Well, that is with the exception of some six million people in the bustling, victory-producing Philadelphia Trading Area.

Engineers tell us that it takes six times as much power to start a flywheel as it does to keep it moving. When advertising is stopped there is a similar waste. Each time your advertising is suspended you have to begin all over again.

If you take a nap, you are sure to be caught napping. The competition for business is continuous. Your competitor is just waiting for this opportunity to take advantage of your customers.

To those advertisers who are desirous of a continual increase in sales, summer or winter, WFIL offers an unusual opportunity. Without any waste circulation, WFIL more than adequately covers the tremendous Philadelphia Trading Area. And the steadily increasing numbers of listeners . . . the rising number of advertisers, new to this station, blend to make WFIL truly "Philadelphia's Most Progressive Radio Station."

A BLUE NETWORK AFFILIATE

Represented Nationally by the Katz Agency

PHILADELPHIA'S MOST PROGRESSIVE RADIO STATION

WFIL

Reverse English Twist Keystone Of Blue Fall Plan

With the four networks currently devoting considerable attention to hypoing their fall programming schedules, the Blue Network, in line with its somewhat unorthodox policy inaugurated during the past year, will make a concerted effort to gain wider audience attention. Net will strive for the segment of the nation's listening audience that seeks a change from the programming pattern pursued by the other webs. It's the contention of the Blue execs that there's a large nighttime audience that would welcome some of the type shows usually geared for daytime attention and by the same token there's an equally large segment of morning and afternoon listeners who desire a change from the normal daytime diet. Hence the web intends putting more stress on the "upside down" programming technique aimed at injecting the nighttime structure into daylight hours and vice versa.

Pointed out that the reaction to "Breakfast at Sardi's" show and the net's nixing of the "hangover" serial formula already substantiate their theory that radio needn't necessarily hew to the tried and true pattern of programming. The new Procter & Gamble noontime show, "Glamour Manor," which bows in on July 3, is also regarded as a departure in daytime shows, with the new Cliff Arquette session taking on the aspects of a full-fledged nighttime program via a comedy structure three days a week and an audience participation gimmick on the other two days.

Announcement by the network last week of its inauguration of an experiment designed to test the reaction of two widely-separated age groups to the same program with a series of repeat performances of the Saturday morning "The Land of the Lost," starting July 4, is also in line with the Blue's reversal technique.

It's argued by the web that "Land's" fantasy is not only geared to moppet appeal, but likewise to adults who, they feel, will welcome such escapism. Show's repeat will be heard Tuesday nights at 7 p. m. Similarly, the web is considering extending the repeat idea to embrace other programs.

COIN HIKE IN NEW 'FIBBER, MOLLY' DEAL

Hollywood, June 20.

With a handsome hike in coin and a term contract to their liking, Jim and Marian Jordan ("Fibber and Molly") bedded down for the start of a second decade with Johnson wax. Jack Louis of Needham, Louis & Brorby agency, signed for the client.

Understood that Don Quinn, who has been scripting the "Fibber" series for 10 years, was taken care of individually with a rewrite of his deal calling for a considerable markup in his weekly check.

Alvin NBC Coast Head Of News, Special Events

Hollywood, June 20.

Joseph J. Alvin has been named western division director of news and special events for NBC. He succeeds Don Martin, who moves downtown as general manager of Allied [illegible]

Alvin moves up from the press department, where he was assistant to Hal Bock, publicity director. Another appointment by Sidney Strotz, NBC western division chief, was that of Evelyn Hale as assistant manager of the public service department. For the past 19 years she has been secretary to Frank Mullen, NBC general manager.

Overseas for USO Since Jan. '43—Now Touring British Isles

FRED LIGHTNER

Dir.: PHIL COSCIA

Rival Net Execs Like CBS 5% Sales Bonus As Programming Promosh

Chicago, June 20.

Talks among major network executives here indicate a definite leaning toward adopting the CBS policy of allowing salesmen 5% commission on certain local sales, in addition to their regular salaries, in order to promote better programming.

As set up at WBBM-CBS here, salesmen are given 5% each week on every talent package deal they sell. Thus if a salesman sells a show where the talent and production costs, as a package, run $500 a week, he collects $25 each week as long as the show continues and is serviced by him. Network has found it profitable, not only from standpoint of keeping salesmen from confining themselves to selling spot announcements, but in developing shows which have been slotted for control of programming.

Bandwagon to Use DX Overseas Interviews

New Fitch program which preems July 2 wtih Les Brown's orchestra, will have a guest serviceman angle similar to Coca-Cola programs and the Old Gold show, both of which pick up DX'd interviews with men overseas.

Oops—My Error!

Chicago, June 20.

Associated Press Correspondent John A. Moroso, reporting from the Normandy battle areas, says soldiers are telling this story about George Hicks, Blue network radio reporter. Hicks, exhausted on returning to the beach, borrowed a blanket and stretched out at the side of the road. A truck picking up dead for temporary burial rode up, and soldiers started to toss Hicks in. Luckily, one of them heard some snores, and stopped the others.

Hicks slept through it all.

MELTON, VICE ALLEN, FROM COAST IN JULY

"Music For America," replacement for Fred Allen which bows in July 2, will have a stand-in orch and announcer during July while the show is on the Coast. Hollywood locale for the airer is necessitated by James Melton's film commitments. Nat Finston, Metro conductor, will fill in for Al Goodman, the regular on the show while no announcer to replace Jimmy Wallington for the Coast origination has been set yet.

Expected that an announcer will be lined up by Henry Souvaine, who owns the package, some time this week. Souvaine is now on the Coast.

Invash Pic Reversed in England As Fleet St. Showed BBC How to Do Job

Dispatches received this week from "Variety's" London office indicate strongly that the excellent overall job achieved by American networks in invasion coverage was not duplicated for English listeners by the British Broadcasting Corp. during the first stages of the assault on the French coast. The Nazi radio, it was reported, beat the BBC over there by a full hour on the first flash.

Just what happened around Broadcasting House, London, is not completely explained although in view of the up-to-par job done in this country by the BBC which, it's agreed, kept pace with its feeds to the nets and approximately 200 indies, it would appear that the domestic (English) programming machinery fell down.

In contrast to conditions in the U. S., where radio went ahead of newspapers at the outset and remained there practically throughout D-Day week while newspaper correspondents were lining up communication channels back to their offices, the English dailies, in London and elsewhere, handled invasion news in what "Variety's" man calls a "triumph of masterly organization."

The dispatch further states that the BBC publicity setup fell down completely, being unable to keep pace with a constant stream of queries for late info on combat operations. In sharp contrast to conditions in this country, where the majority of citizens crowded around radio sets during the first days of the invasion, London reports that "newshungry crowds in hotel lobbies and clubs throughout the West End jammed around ticker tape machines (serviced by newspaper press associations) in preference to radio sets."

"Both in point of speed and volume of detail the Press Association news flashes, reproduced by hundreds of teletype machines all over the West End, maintained a big lead over the BBC bulletins," "Variety" reported, adding that it didn't take long for Londoners to tumble to this fact.

'RILEY'-'WOMEN' SWAP

"Life of Riley" American Meat Institute-Blue airer shifts from the Sunday afternoon, 3-3:30 p.m., spot on July 9 into the 10-10:30 p.m. slot the same night. Leo Burnett agency feels that the evening time highlights the William Bendix starrer better.

"Listen the Women," sustainer femme quiz session, heard in the 10-10:30 niche moves to Riley time.

TO ALL OF THESE PEOPLE, *The Blue Network* GIVES CREDIT and THANKS

. . . for a great job and wholehearted cooperation which made possible our complete coverage of D-Day news.

IT is now history—how The Blue's newsroom sprang to action at the first invasion flash, at 12:40 AM EWT, Tuesday, June 6—and how, from that moment on, The Blue and its affiliated stations gave America the bulletin-by-bulletin story.

But we don't want to revert to that. What we want to do is to record our deep-felt thanks to all those who have helped us.

First of all, we want to pay tribute to our London staff: to George Hicks, whose stories have been among the most dramatic to come out of this gigantic military operation; and to Arthur Feldman, Thomas Grandin, Herbert Clark, Harold Peters and Ted Malone, all of whom contributed their stories to the over-all picture.

We want to thank Walter Kiernan and Paul Nielson; William Hillman and Henry Taylor; Leland Stowe and Leon Deeker who broadcast from New York not only the dispatches but their analyses and interpretations of fast-breaking events: our thanks also to David Wills, Baukhage, Martin Agronsky and Ray Henle from Washington.

We owe a debt of gratitude to UP and AP and INS; also to BBC. We are likewise grateful to the Navy and War Departments for their cooperation. And we wish to thank our contemporaries—NBC and CBS and MBS—for being together in the "Pool Broadcasts"—for permitting us to use much of their material and also for using those dramatic George Hicks broadcasts made from the gun turret of a U. S. warship.

[illegible] Velotta, director and assistant director of Blue News and Special Features, and our newsroom staff; also our engineers and all those behind-the-scenes people who worked without letup in order that the news might go through.

To our stations we want to express our thanks—not only for their cooperation but for the words of encouragement which they phoned and wired and wrote us.

And we want to thank our advertisers and agencies who have cooperated so willingly in allowing our people a free hand in scheduling programs for the best possible news coverage—even when it meant we had to cancel out their programs or change their formats or break into their broadcasts with bulletins and flashes.

If we have done a stand-out job (and legions of our friends have told us that we have) it has only been because we have had the cooperation and encouragement and devotion and understanding of all the people we have mentioned.

The Blue Network

AMERICAN BROADCASTING SYSTEM, INC.

From the Production Centres

Continued from page 28

town to prepare for the Republican convention. . . C. S. Young, manager WBZ, Boston; C. Herbert Masso, sales manager WBZ; Frank Webb, sales manager KDKA, Pittsburgh, and Paul Mills, sales manager WOWO, Fort Wayne, Ind., in town for a series of meetings with Oliver Morton, manager of the NBC central division local and spot sales department.

IN HOLLYWOOD . . .

Bob Crosby goes into the Marines as a looey July 1 and his spot on the Old Gold show will be filled by Sonny Tufts or Dick Powell. . . Danny Danker taking the rest cure for a couple of months. . . The Don Quinns and the Nat Wolffs (Edna Best) shoving off late this month for the cool and quiet of Lake Tahoe. . . Craig Maudsley shopping around for a band and a singer to fill out the Falstaff program for Alan Reed on the shift here July 10. He's also made a test recording of Gale Page for permanent femme lead in the "Star Playhouse" series for Procter & Gamble. . . Carlton Morse has written Sir Charles and Lady Mendl into "One Man's Family" as regulars. Announcement says "they'll play themselves," which could mean a couple of international socialites with a yen for mike mugging. . . George Wells, who quit writing Lux Radio Theatre for a whack at scenarizing, has had his contract renewed by Metro and draws one of the studio's prize assignments, "Show Boat". . . Kay Kyser will be Tommy Dorsey's guest on June 25 Luckies broadcast, followed by Fannie Brice. Lee Strahorn is producing the band show for Foote, Cone & Belding. . . Bill Hay, for years announcer with Amos 'n' Andy, being kept plenty busy at KMPC. He is narrator on two musical shows, which keeps him before the mike an hour and three-quarters every day. . . Don Stauffer got a fast train reservation back to New York, but the Ronald Colman renewal for Autolite is still dangling in midair. . . Edward Everett Horton will run the village store for Sealtest while Joan Davis and Jack Haley loaf of eight weeks. . . Jack Wyatt, Jr., in town to co-direct with Henry Souvaine the Texaco summer stanza. . . Noel Corbett gave up his flacking duties for the Blue network to devote full time to his film gab series on that chain. . . Arnold Maguire turned over production of RKO's "Hollywood Star Time" to Thomas Conrad Sawyer and hied away for a fortnight of surcease. . . Jinx Falkenburg subs Parks Johnson for two weeks of emceeing "Vox Pop" with Warren Hull.

'Jobs For GI Joe' New Beer Program

Chicago, June 20.

Atlas brewers have bought the 9:30-10 p.m. (CWT) Sunday slot over WBBM starting June 25 for a show called "Jobs For GI Joe," which will feature Janette, the King's Jesters and orchestra under the direction of Jimmy Hilliard. Contract, for 52 weeks, went through I. J. Wagner, of the Olian Advertising Co., and Stan Levey, representing WBBM.

Program will be produced in connection with, and has the sanction of, the War Manpower Commission. Three honorably discharged soldiers will be interviewed each week by I. Paul Harvey, former St. Louis radio performer, and himself a medically discharged GI. William H. Spencer, director Region Six, War Manpower Commission, will appear on the opening show.

NEW JERGENS THRILLER FOR WEST COAST CBS

New mystery drama series as yet untitled has been sold through Lennen & Mitchell to the Andrew Jergens Co. for broadcast over the CBS Pacific network. Show will tee-off July 13 with Jim Andrews, L&M radio director, slated to leave for Coast next week to supervise details.

Cast, scripting and other details are being processed.

'TOMORROW' EXIT CUES DREFT SHOW SWITCH

Chicago, June 20.

Dreft "Star Playhouse," currently heard 9:45-10 a.m. (CWT) over NBC will move to the 11:30-11:45 a.m. slot, July 3, replacing "Brave Tomorrow" which bows out June 30.

Under new setup Procter & Gamble, sponsors of "Playhouse," will plug Dreft west of Pittsburgh with Crisco getting the play on stations east of there. Carl Stanton, of Dancer, Fitzgerald and Sample, is the producer with Les Mitchell directing. Show will get full network.

Cherniavsky Gets Baton Nod on M-G 'Screen Test'

Josef Cherniavsky is the new orch leader on Metro's "Screen Test" stanza heard across-the-board on Mutual at 9:15 p. m. He succeeds Henry Sylvern, WINS, N. Y., musical director, who left the show last week four hours before the program was inaugurated because of contractual difficulties with Trans-American, producers of the air package for the film firm. Don Bryan pinchhitted at the last minute.

Sylvern's bandsmen, upped to 13 in number, are being used, but Cherniavsky will not get billing. Former has been paid off for the ten weeks work he undertook in lining up the musical portion of the show, before "Screen Test" went on the air.

Major Webs Call Off 24-Hr. War Coverage; To Continue Break-Ins

Four major networks went back to normal web-feeding routine Sunday (18), after 12 days of emergency 24-hour news coverage of the European invasion. All stations were informed of the change during a closed-circuit talk by toppers in N. Y. last Wednesday (14).

Network headquarters in N. Y. will continue policy of breaking into shows at all times with latest important war bulletins, but will not start feeding member-stations until 8 a.m. each day, ending the day at 2 a.m. following day, 18 hours later.

Pointed out that any important developments in the Pacific theatre of war must be cleared through Honolulu, and because of the time differential, all news bulletins from that battle area break in the hours during which webs are feeding coverage to their stations.

'Canteen's' Status Quo

Renewal by Corn Products of the "Stage Door Canteen" air session refutes reports that airer was to come under different sponsorship. Sponsor renewed for 52 weeks with the usual 13-week options.

Program will continue over 53 stations, contrary to other reports that if current sponsor renewed it would be on an expanded network. C. L. Miller is the agency.

Comedy Overdose

Continued from page 25

economic and social makeup of the world in days to come.

In sharp contrast to Johnson's move is the dropping July 19, of the CBS show, "Report To The Nation," by the electric companies sponsoring the news capsule. Show featuring Quentin Reynolds seems especially audience-geared at this particular time and, for this reason, will stay on as a sustainer although probably assigned to a different time segment than its current 10:30 p.m. Wednesday spot. Sponsor will take up the Wednesday night spot, Sept. 20, with nature of fall show as yet undecided.

Critics point also to the substitution by Chesterfield of the jivey Johnny Mercer program for the Waring show which paced itself along more serious lines with a plenitude of service and patriotic songs as well as occasional hymns by the Pennsylvanians' choir and glee club. Harry Savoy for Abbott & Costello, Charlotte Greenwood for Bob Hope, Charlie Ruggles and Cass Daley for Frank Morgan and Fanny Brice are other substitutions viewers-with-alarm view with alarm.

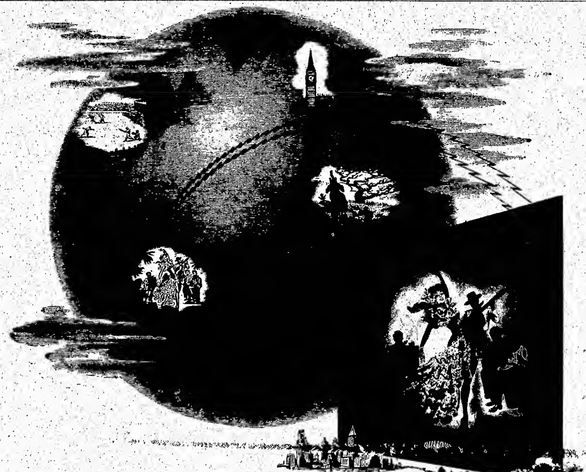
Gracie Fields, in for Edgar Bergen-Charley McCarthy, it's conceded, makes an ideal summer replacement even on a variety show inasmuch as the English girl and soldier entertainment are almost synonymous and she never fails to appeal to listeners for full support and prayers for the GI's of all United Nations everywhere.

CBS Nudges

Continued from page 25

merely is anxious to bolster CBS programming appeal.

Reported that the CBS gestures have aroused squawks from at least two of the programs involved, the sponsors taking the viewpoint that, so long as they are satisfied and getting satisfactory returns, there's no reason why CBS shouldn't be satisfied. "And," as one added, "after all those years while we helped fatten the calf."



Verily, Mr. Shakespeare

"ALL THE WORLD'S A STAGE"...WITH TELEVISION

Yes, Television will indeed make all the world a stage ...with your own easy chair a front-row seat. For Television will bring you the drama of every land, real and make-believe...from jungle life in Africa to opera and immortal plays. Television will bring you the sights and sounds of places near and far...the markets of the Indies, the music and revelry of our own great cities. It will do what no dramatist has ever done before...show you history in the making, news flashed visually from its very source.

All this, so far beyond even Shakespeare's dreams, stems from the DuMont Cathode-ray Tube...the very heart of Television. That is one sound reason why you should remember the name DuMont when you buy your Television-Radio Receiver. But there are more reasons, too. DuMont pioneering goes on...scoring important advances in vital fields of wartime electronics. Business executives are even now producing their own experimental programs on DuMont's station WABD...looking ahead to fame and fortune in a new art. And out of these developments will come new precision, new perfection, in DuMont Television... the quality you will want when you set up this world-wide stage in your home.

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Comprehensive theatre and radio background. Major networks ten years. Intelligent script and music direction. Executive management, talent buying. Diagnostician. Knows how to make shows click. Draft exempt.
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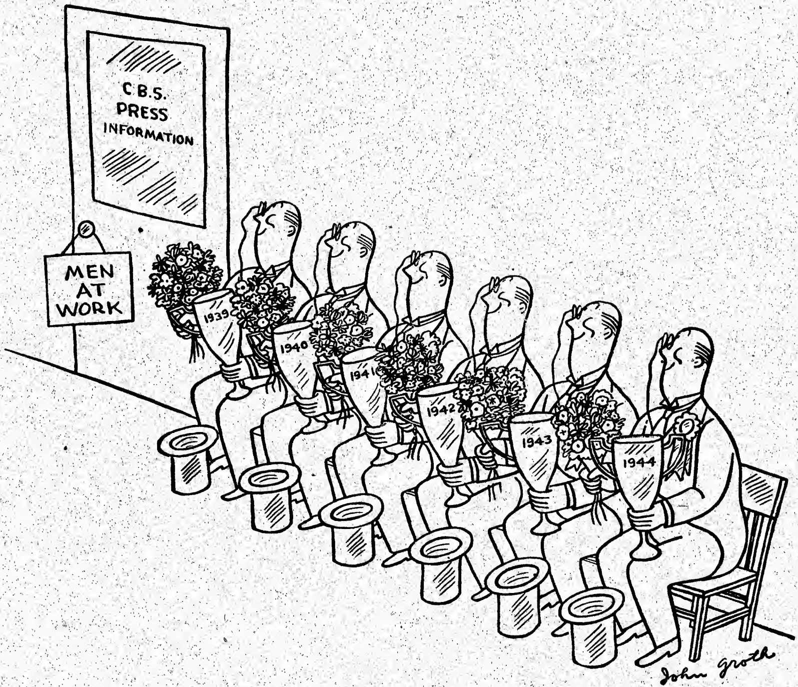

six in a row... For the sixth consecutive year the radio editors of the U. S. declared to *The Billboard* that CBS led the nation in providing usable publicity material to the press. What's more, 81% more radio editors cast their votes this year than last... And what's more, the 276 points cast for CBS led the second network by 17%, the third network by 57%, the fourth network by 145%—yielding CBS 49 first places out of 89. (The second network won 25 points for first place; the third network won 11; the fourth network won 4.)... It would be pretty silly to deny that Press Information at CBS feels okay about this award. But maybe the reasons why it's able to serve the news-men-and-women of the country to their liking are that the PI (1) understands their "angles"—(2) has the finest stock of radio programs and performers to talk about—and (3) finds 24 hours altogether too short a workday in which to get the stuff out, and out right. But if a modest "thanks" is in order, let it be directed to the radio editors who have expressed themselves, to the artists and agencies who made the programs, and to the advertisers who sponsored them and who make them good to exploit.

This is CBS... the Columbia Broadcasting System

"MAXWELL HOUSE ICED COFFEE TIME"
With Charles Ruggles, Cass Daley, Carlos Ramirez, Williams Bros. quartet, Harlow Wilcox, Carmen Dragon's orch; Diana Lynn and Keenan Wynn, guests
Writers: Joe Connelly, Leonard L. Levinson
Producer: Al Kaye
30 Mins.; Fri., 8-8:30 p.m.
GENERAL FOODS
WABC-CBS, N. Y.
(Benton & Bowles)

Maxwell House apparently hasn't stinted on expense in bankrolling this summer show which occupies the first half of the Friday night Kate Smith hour on CBS. ("Aldrich Family" moves into the spot in the fall when Kate Smith, after her summer hiatus switches to Sunday night opposite Jack Benny). It's a formidable lineup sparked by the vet pix-musicomedy trouper Charles Ruggles, with support from comedienne Cass Daley, Carlos Ramirez on the vocals, the Williams Bros. quartet, Carmen Dragon's orch, and a guestar policy which brought Keenan Wynn and Par's new starlet, Diana Lynn, into the getaway show. All of which should have comprised a variety layout of sock proportions, particularly for a summer audience.

But neither individually nor collectively did it achieve this effect. For one thing, the scripting job for Friday's (16) opening broadcast was something less than inspiring and hardly tailored to the Ruggles manner. In fact, so poorly were the lines suited to the comedian's drollery that a listener tuning in midprogram would probably be at a loss to identify him. Cass Daley fared somewhat better, drawing down most of the punch line assignments, such as they were, but again the Daley technique, embellished by the brash, strident vocal chords, may prove rather trying hot-weather fare. As a matter of fact, the introduction of guester Diana Lynn for a brief runthrough of the opening movement of the Grieg piano concerto came as a welcome respite in one of the more pronounced Daley screech interludes. There must be a happy medium.

Thus far the bulk of the summer replacement shows appear to be sorely handicapped by poor production. Some obvious attempt was made to whip this into a smooth whole, but at best it was choppy. And that overly-cute technique of embroidering the commercials on the script proper enhances neither the program nor the plug unless it's cleverly and subtly done. This missed the boat on both counts.

Keenan Wynn, also a guestar on preem, gave the show a momentary lift with his natural delivery in a skit, along with Ruggles and Miss Daley, which capsuled a day in radio into a few minutes. For the most part it was thrice-rehashed stuff but provided some laughs. Carlos Ramirez' rendition of "I Love You" and Carmen Dragon's orch support blended into the variety format.

Rose.

WDRC
CONNECTICUT'S PIONEER BROADCASTER
THE POWER OF 3 . .
For spot announcement schedules, radio-wise buyers get all three on WDRC—coverage, programs and rate! Write Wm. Malo, Commercial Manager, WDRC, Hartford 4, Conn., for availabilities.
USE WDRC TO CONNECT IN CONNECTICUT
CBS

"BROADWAY MATINEE"
With Ronald Graham, Patsy Garrett Jim Ameche, Allen Roth orch.
Producer: William Wilgus
Writer: Ed Rice
25 Mins., Monday-Friday; 4-4:25 p.m.
OWENS-ILLINOIS GLASS CO.
WABC-CBS, N. Y.
(J. Walter Thompson)

Daytime CBS variety show, which featured Alfred Drake and guestars changed format last week with Ronald Graham, of the recently folded "Dream With Music" Broadway musical, replacing Drake and Patsy Garrett joining the lineup as regular, cueing the end of guest policy. The Graham-Garrett duo are now featured and carry the burden of the whole show, the orchestra merely spacing vocals and comedy interludes between them.

Graham and Miss Garrett are more than adequate when it comes to vocals but leave much to be desired as comics. Latter did a fine job with such songs as "Swinging on a Star" and "It's Love, Love, Love" and in a duet, "Back Home in Indiana," with Graham. However, her mixture of cajun with a straight approach in the "Love" number gave a curious effect and pointed up fact that she would have done better to have stuck to one or the other. Graham in turn did right by "Long Ago and Far Away" and in the aforementioned duet. Their comic potentials are hard to judge on the basis of their performance on this canto, Thursday (15), as they were badly hampered by the script. Bit about a tired husband moving living room furniture to keep the little woman happy was as tired as the unfortunate husband was supposed to be.

Turo.

"RALEIGH ROOM"
With Hildegarde, Leo Durocher, Willie Howard, Harry Sosnik's orchestra
Writers: Lee Segall, Alan Lerner
Director: Herb Moss
Producer: Anna Sosenko
Variety; 30 Mins., Tues., 10:30 p.m.
RALEIGH CIGARETTES
WEAF-NBC, New York
(Seeds)

Hildegarde—isn't it about time they stopped identifying her with that chantoosey from Milwaukee billing?—and her manager, Anna Sosenko, long have nursed an idea which many a sponsor brushed off by urging them to "wait for television." Said idea was to re-create over the radio the atmosphere of Hildegarde at the Persian Room (Hotel Plaza, N. Y.), the Drake's Empire Room (Chi), or any of the class hotel spots where she does her personality routine on the hotel floors. Brown-Williamson Tobacco (Raleigh cigs) alone, along with the Russel W. Seeds agency, finally had the courage to give producer Ann Sosenko her way.

Last Tuesday (13) in the summer replacement spot for Red Skelton—and likely to become permanent—saw Hildegarde and Miss Sosenko debuting their "Raleigh Room" idea. It more than sustained their hopes, despite some firstnight nervousness and attendant fluffing.

Daring to be different, the showmanship payoff for anything that is novel seems to have reasserted itself. And it's likely to get better. For Hildegarde's "Raleigh Room"—the radio road company of the Persian Room—is fresh and refreshing. It has charm, novelty and an unorthodox technique—at least it is studiously unstudied—which must pay off.

Bringing a class hotel room atmosphere to the airlanes is, in itself, good merchandizing ballyhoo. As Hildegarde projected it, backed by Harry Sosnik and his crack music, it afforded her more songalog opportunities than when she did the "Beat the Band" show on Wednesdays for the same sponsor. As Lee Segall and Alan Lerner must script it henceforth, there is a basic pattern for much appeal; actually the premiere was chiefly out of Hildegarde's own familiar routine, an obvious bid for insurance.

In the main she clicked with the same general air of informality, personality and charm, singing "I'll Be Seeing You" and other pops; crossfired with Leo Durocher (always a good man at the mike on his own); and introduced Willie Howard's "Prof. Pierre Ginsbourg," interspersed with Sosnik's suave dansapation. Registering over the air as she does in person is a tall order. No wonder the sponsorial concern. But Hildegarde, Sosenko & Co. also took a chance by relinquishing the "Beat the Band" quiz show with its 10.6 Hooperating to assay "Raleigh Room," which deserves to be well-filled with listeners Tuesday nights. True, this show has only one-third of that Fibber-Hope-Skelton parlay between 9:30 and 10:30 Tuesdays over the Red network. But should Charlotte Greenwood cement her 10 p.m. groove in the Hope replacement, that should help things along further.

Abel.

"THE EDDIE GARR REVUE"
With Eddie Garr, Joan Brooks, Brad Reynolds, Bobby Tucker Choir, Lulu McConnell (guest); Ruby Newman's Orch, Pat C. Flick
Director: Herb Polesie
Producer: John Carney
Writers: Peter Barry, Dave Schwartz
30 Mins., Sundays, 7:30 p.m.
Sustaining
WABC-CBS, New York

Variety revues in radio are pretty commonplace; and for a new show to try and achieve unusually successful results with the standard formula is rather hazardous. That is, unless the talent is uncommonly excellent. "The Eddie Garr Revue" in its first show didn't indicate anything exceptional.

Garr is there, of course, for the emceeing, and he possesses an assurance that was indicative, too, of the rest of the bill. But nothing that would warrant more commercial auspices. This show has, and did have on the initialer, a pleasantry wherein the individual performers were concerned, but the general feeling is that for this network spot, at 7:30 p.m. on Sunday, there is the need for something sturdier.

Possibly the most notable thing about the show was the fine singing of Joan Brooks, who's been a CBS sustainer. She's ready now for better things. Brad Reynolds is the featured male vocalist; he manifests a particular regard for lyricizing.

Lulu McConnell, from the "It Pays to Be Ignorant" show, guested, the first of a series of such performers, and her swapped gags with Garr were of moderately acceptable quality. Pat C. Flick also traded comedy talk with Garr, but some of it was of the alleged variety.

Garr, who is a fine mimic, has little to do except pace the show and trade quips, save for a bit he did on Ed Wynn, which was, perhaps, somewhat misleading in that it suggested, by the way it was done, that Wynn was to be the next week's guest. But a few moments later came the announcement that ZaSu Pitts was slated to appear. The scripters had better get together.

The program has moved into the spot vacated by "We the People," which has shifted on the same network to the half-hour slot starting 10:30 p.m. Sunday.

Kahn.

"CAMEL PRESENTS HARRY SAVOY"
With Benay Venuta, Peter Van Steeden, Paula Kelly and Modernaires
Writers: Al Garry, Larry Joachim, Stanley Adams, Larry Hays
Director: Ken MacGregor
30 Mins., Thurs., 10-10:30 p.m.
R. J. REYNOLDS CO.
WEAF-NBC, N. Y.
(Esty)

Apparently satisfied with the tried and true formula as exemplified by the Abbott and Costello program, R. J. Reynolds (Camel) has replaced the A & C team for the summer months with an act of the same comedic pattern. But whether or not Harry Savoy has the stuff to stay up there with the top-bracketed headliners appears doubtful on the basis of his getaway program (15). That constant, swift but addle prattle, half tongue-tied, dangling sentences that have served him for years in vaudeville might be funny in small doses, but it's doubtful whether it can bear the brunt of a week-in, week-out half-hour show. Equally burdened by gags that were bewhiskered and tired, Savoy, who's in for 16 weeks as a buildup for his own show when A & C return to the air, offered no serious competition to the vet team. For one thing, Savoy was seriously handicapped by a script that thrust the entire burden upon his particular mode of delivery, but even with more surefire lines the Savoy technique is geared closer to his previous stance in radio of guestar shots.

Production on teeoff made no attempt to integrate the musical-variety portions and the Savoy sequences, with both ends of the loosely-knit program suffering as a result. Lending Savoy an assist are Benay Venuta, spotted once for a so-so rendition of Cole Porter's "I Love You"; Paula Kelly and the Modernaires for their standard "Juke Box Saturday Night," which lacked lustre, and Peter Van Steeden's orch, which backgrounded the show and did an effective job with "Somebody Loves Me."

Jimmy Wallington handles the commercials and the "Salute the Yanks" Camel giveaway to overseas GIs.

Rose.

"LIFE WITH CHARLOTTE"
With Charlotte Greenwood, Shirley Mitchell, Arthur Q. Bryan, Matty Malneck's orch, Three Hits & a Miss
Writers: Ray Singer, Phil Leslie
Producer: John Geudel
30 Mins., Tues., 10-10:30 p.m.
PEPSODENT CO.
WEAF-NBC, N. Y.
(Foote, Cone & Belding)

Charlotte Greenwood, the vet musicomedy star and more recently in pix, makes her air debut in this new Tuesday night NBC series as a summer replacement for Bob Hope. With a continued program format scripted around the "Greenwood Boarding House" in jampacked Washington, it's a strictly comedy-slanted motif that provides opportunities for some hilarious sequences geared to summer appeal. That the initial stanza (13) failed to realize the potentialities offered by what is basically a sound idea for comedy routine can be attributed more to the weakness in both scripting and production of the program than to the lanky star.

To follow Bob Hope in what has come to be the topnotch Hooperspot in all radio is a tough enough assignment for any one to handle; to expect Miss Greenwood to capitalize on the Tuesday night habit of grooving the millions of Hope fans into continuing their dial twisting into that NBC outlet is going to require more sound support from the show's writers as well as those handling the directorial end. When, and if that's done, "Life With Charlotte" should find its niche in radio and capture a sizeable chunk of the Hope audience.

Principal fault with opening program was lack of timing; even the pallid lines might have clicked had Miss Greenwood been sufficiently radio-wise to overcome this directorial shortcoming. Likewise her distinctive trademarks weren't caricatured enough to fully capitalize on

(Continued on page 36)

"Worcester, Eng., calling Worcester, U. S. A." "London calling." These are established features received direct on WTAG's own short wave equipment. More evidence that WTAG's a big station.
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5th WAR LOAN TOUR • NEXT STOP: BOSTON, WBZ • NBC, 8:30 P.M., EWT

DuMont Sets May Change Tele Pic

Skedded opening of expanded studio facilities at WARD-DuMont, N. Y. next month (9) will be accompanied, company officials hope, by special demonstration for press and ad agency reps of the latest in television receivers, both projection and self-contained screen types. Performance of these sets, it's expected, will have bearing on course of postwar tele if images, definition and all-around performance live up to advance claims.

DuMont toppers, and others in the industry, have felt all along that passing judgment on present day telecasts did not afford a fair comparison. Pointed out that practically all privately owned sets now working must be badly in need of adjustments; if not actual repair work, and that equipment at transmitters and studios (including cameras) have not been kept at topnotch efficiency standards because of replacement difficulties.

It's claimed by those holding current tele standards are high enough to assure development of the new medium on a commercial basis that many others will come around to the same way of thinking once brand new and perfected equipment, both sending and receiving, can be put into operation.

Opening of DuMont studios as well as planned set demonstrations, is, of course, dependent upon priorities and availability of tubes, lights and other equipment under War Production Board jurisdiction.

Television Review

COLUMBIA TELEVISION SHOW
With Ev Holles, Mrs. Wayne Martin, Jr., John McManus, Greg Abbott, Margaret Miller, Sgt. George Baker, Ray Morgan, Consuelo Flowerton, De Marco Sisters, Robert Jefferson, Marilyn Arden, others
Producer: Worthington Miner
Two Hours, Fri. (16), 8 p.m.
Sustaining
WCBT-CBS, N. Y.

Miner, Feiner and Seldes, the CBS tele trio, have come up with a new feature, "Opinions on Trial," which is of more than passing interest inasmuch as it appears to offer an interesting answer to a current video programming problem. Production men, wondering whether it will be possible to hold audience attention on the screen for long periods might well study this CBS experiment.

"Opinions On Trial" is a courtroom presentation at which popular topics are debated before a judge by opposing counsel with witnesses and other legal personnel present. Jury is the audience at home—a nice angle for drawing mail. Strong point of the show is that it supplies continuity throughout, in this case for 45 minutes, but does not demand strict and absolute attention at all times. Quiz shows, too, do not require eyes glued to the screen throughout but lack the continuity contained in "Trial."

On show caught (16) question was whether dual film features should be discontinued in the metropolitan area. In favor of giving them up was Mrs. Wayne Martin, Jr., of the Bronxville Motion Picture Council, who summoned as witnesses three members of the organization, John Lee, Mrs. Richard B. Brown and Victor Mayes. John McManus, film critic for PM, was opposing counsel, with Boz Crowther, N. Y. Times man, and Martin Levine as witnesses. His honor was Greg Abbott. Camera switches from lawyers to witnesses, judge, court clerk, etc., and courtroom props coupled with lively arguments and byplay made for interesting stanza. Verdict due this week (23) when mail is tabulated.

Rest of CBS tele show had Ev Holles opening with news quarter hour; Margaret Miller, of CBS, interviewing Sgt. George Baker, of Yank mag, on publication details, and a lively variety closer. CBS tele picture definitely is looking up.

Donn.

PROGRAM NO. 100
NIKKI KAYE
Writer, Producer, M.C.
Tate's Variety Show
WCFL, Chicago
10:15 P. M., Wednesday

FOR SALE
NORMANDY CHATEAU — adjoining Scarsdale—Unusual, livable, artistic home near railroad station but in open country. Beautiful plantings on grounds. Studio living room, rumpus room, four bed rooms with four baths; service apartment. Real bargain at $25,000. Phone Scarsdale 532 or PE. 6-9220 Ext. 26.

LOWELL THOMAS ON NBC VIDEO SHOW

Lowell Thomas doubled in tele Monday night over WNBT, N. Y. (NBC), in a forum arranged by RCA and dedicated to the war plants located in Nassau County, Long Island. Viadeocast was tied in with a meeting at the Franklin Square National Bank, Long Island, where private financing of postwar employment projects was discussed.

Appearing with Thomas on the tele show were officials of Grumman and Republic aircraft plants and the Sperry Gyroscope Co., who demonstrated models of wartime developments turned out in their factories. John Kurie, of Look Mag, and Scott Fletcher, field director of the Committee for Economic Development, also took part.

Despite his long-time experience as radio commentator and after-dinner speaker, Thomas was the only participant to use a script, from which he read his lines and fed cues to his colleagues.

Don Lee Preps Shows

Hollywood, June 20.

Experimental video shows, using live talent, will be started June 26 at the Don Lee Television Station here, under direction of Charles B. Smith, West Coast rep of RKO Television Corp.

Experiment is aimed at perfecting plans for program presentation when war priorities are removed.

But He Can't Act

Maurice Dreicer, who's been identified with a score of programs on N. Y. indie stations as writer, producer, director and all-around factotum, is now emerging as a "one man brain trust" in television.

Under a deal pacted with WOR and DuMont, Dreicer is checking in for a series of video shows in which he'll channel his energies into production, scripting, direction, etc.

For all of which he'll get $35 a program.

DuMONT WAC SHOW LANDS CBS ROOKIE

Recent WABD-DuMont WAC recruiting telecast, produced by Ray Nelson for the Charles Storm agency, achieved success even before taking the air in N. Y. Miss Florence Gilman, of New York, attended one of the rehearsals and was sold immediately. So much so that she went through preliminary steps at once and cleared the decks in time to be inducted and sworn into the WAC during the actual telecast.

Miss Gilman, by the way, was employed by CBS at the time.

Wooster, O.—The Wooster Record Printing Co. has applied to the FCC for a permit to build an FM station covering an area of 8,500 square miles.

Video's 'Poverty Row' Not for RKO, See Wait for Serious Money Era

Recent formation of RKO's television production subsidiary for live, film and combination package shows will, in time, be followed by similar steps on the part of other film companies, according to general industry belief. Progress made by RKO in the new field, of course, will have plenty to do with matter of how soon other Hollywood outfits jump into the broadcasting field.

Rivals, it's expected, will, for the present, assume roles of interested sideline spectators until an accurate gauge on post-war prospects in video can be obtained. In this connection, it's interesting to observe that RKO package quotations reportedly are startlingly higher than those available from indie producers currently active in tele. As pointed out previously, some figures quoted for writing, casting, producing and directing a series of 15-minute or half-hour video shows on DuMont's WABD, N. Y., have been low to the point of fantasy when compared with corresponding budgets for radio stanzas.

RKO, with it reputation and prestige to uphold, apparently is content for the present to refrain from direct competish in the tele production field, preferring to wait until interested experimenters willing to lay a grand or so on the line step into the picture. Much present-day criticism of independently produced telecasts fails to take into account the pitifully scrawny budgets now available for such shows.

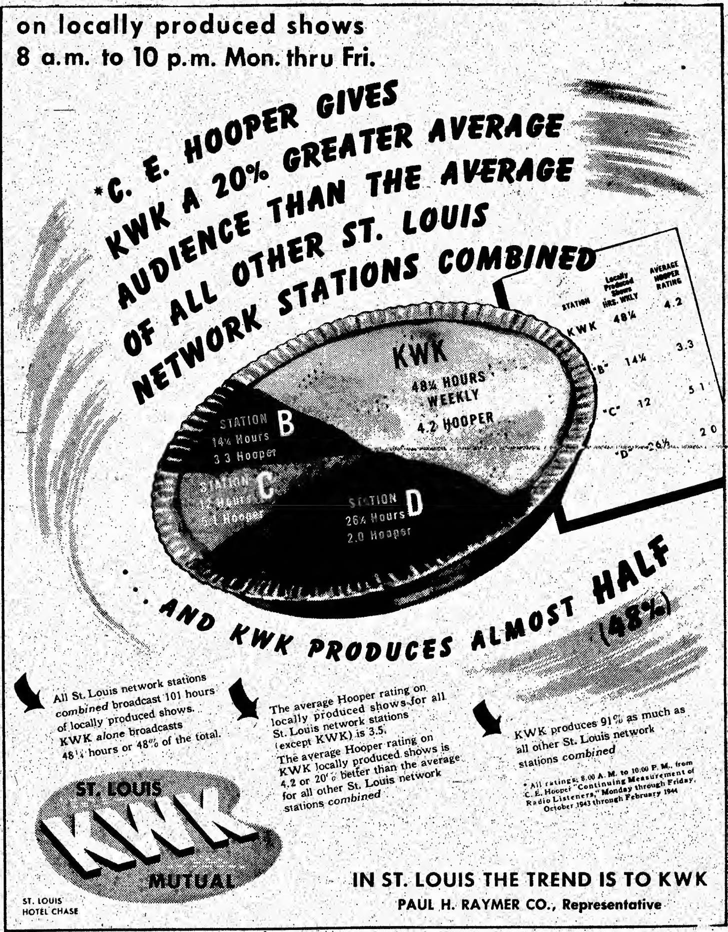
Rather than run risks of falling into the same morass because of a "short dough" policy, RKO, it's predicted, will tee off in the live show sweepstakes only when sufficient money for talent, adequate rehearsals, finished scripts and smooth final production is assured.

TPR'S HIATUS

Trustees of Television Press Club have voted to extend a membership to radio and television editors of N. Y. dailies and national press associations such as the Associated Press, United Press, INS, etc.

Club, which has been meeting once a month, will suspend luncheon sessions until after the summer. On resumption in fall, TRP likely will hold dinners for outstanding officials in television industry.

Albany. — Electronic Designs, inc., has been chartered to conduct a business in radio, radar, electronic and television equipment, with offices in New York city.



Radio Reviews

Continued from page 31

her personality, since she's handicapped by the non-visual medium that restricts her to vocal clowning, minus the p.a.-stage buffoonery.

Program made only slight pretense at a variety format, with the comedienne breaking into the story continuity but once for a rendition of "Daddy Long Legs" and Matty Malneck's orch with choral accomp clicking with "San Fernando Valley." Otherwise, show hewed closely to development of boarding-house theme. Among characters introed is one which points up the overaccentuation in radio lately of the Yiddish idiom among femmes which, in the case of this new Pepsodent show, borders on poor taste. *Rose.*

"21 STARS"
With Maj. Wayne King and band, Pvt. Bob Eberle, Pvt. Buddy Clarke, Brig. Gen. Joseph Battley, Phillips Lord
Director: Maj. King
30 Mins., Sat., 3 p. m.
Sustaining
WJZ-Blue, New York

A musically sugar-coated stick of Army programming is spoiled by too-obvious self-praise. That just about sums up the teeoff program of "21 Stars" on the Blue Saturday (17), aired in cooperation with the Army Service Forces.

Purpose of the stanzas, which will run for 10 weeks in all, is to inform the public exactly what the Army Service Forces are attempting to accomplish, and how well the job is being done. From script No. 1 listeners get the impression that no other unit of Uncle Sam's fighters was doing one-tenth as much as the service forces; nor was there anything left to do after the service forces got through feeding, clothing, bivouacking, paying, giving medical care, recruiting, running reception centers, etc., for our soldiers. Fact that there is a war to be fought, in addition, was hardly mentioned.

Except for this fault, the stanza was very listenable. Maj. Wayne King's 344th Army Service Forces Band provided good musical background for the four solos sung by Pvts. Bob Eberle and Buddy Clarke. The band, on its own, played several popular number in topflight style as well.

Eberle, who was with Jimmy Dorsey's orch before going into the Army, has not suffered by his absence from the footlights. Nor has Clarke, who was a radio and nightclub personality pre-war. Both men, by their own statements on the show, point out that their job is to sing to injured vets at the hospitals where they are stationed. So they keep in trim. Each gives forth with one ballad and one pop tune in neat fashion. Phillips Lord, only civilian on show, did a good job as the old-time vet who reminisced about prior wars. He proved to be a capable m.c.

Idea of the programs will be to bring a different service force unit into focus each week, there being 10 such service force units in the U. S. Army. *Sten.*

Des Moines—Paul Loyet and John Beeston of the engineering staff of WHO have completed four-year research project on recording and playback equipment to improve fidelity of ET broadcasts.

"ALL-TIME HIT PARADE"
With Tommy Dorsey Orch, Bing Crosby, Bob Allen, Sentimentalists, Bonnie Lou Williams
30 Mins.; Sun., 7 p.m.
AMERICAN TOBACCO CO.
WEAF-NBC, N. Y.

(Foote, Cone & Belding)

This first program with Tommy Dorsey's orchestra in place of Mark Warnow's studio band will be a hard one to top. Apparently written by guest Bing Crosby's script tailor, the writing was great, capturing the same lightness and multisyllabic humor that characterize the groaner's own stanza. Combined with the music put forth by Dorsey's orchestra, it made the initial effort a distinct click.

With the insertion of Dorsey's outfit in the show, Lucky Strike will retain the original title, but has shifted the formula to eliminate the audience participation angle to interpret past and present favorites preferred by service men. Fortunately, some of Dorsey's best known arrangements fit into this category, hence "Somebody Loves Me" was a sharp opener, followed by such things as "Long Ago," neatly sung by Bonnie Lou Williams, "Small Fry" by Crosby, "I'll Never Smile Again," by Bob Allen and Sentimentalists. A slick bit of writing re Crosby's early days with Paul Whiteman's band served to insert his version of "Louise." As a finale the studio audience is asked to select one of three arrangements in a medley to be played in entirety, a bow to the old formula. Audience didn't have much choice of three old Dorsey hits; it got "Marie" and liked it, seemingly.

Dorsey handles the m.c. chores on the show and did a neat job when he wasn't stumbling. His band hit brilliant performance peaks throughout and despite his many singers and the inclusion of Crosby, who's still the tops, there wasn't too much vocalizing. All in all, it was a very auspicious beginning. *Wood.*

"KIERNAN'S NEWS CORNER"
With Walter Kiernan
Announcer: Walter Herlihy
Producer: Charles Warburton
15 Mins., Mon.-Wed.-Fri., 2 p.m.
SWEETS CO. OF AMERICA
WJZ-Blue, New York

(Duane Jones)

Walter Kiernan has the closest style to the late Will Rogers of any news commentator on the air today. True, the former International News Service editor hasn't the background or the experience of the former actor, columnist and progenitor of homey humor, but Kiernan's treatment of current events in that down-to-earth, slyly humorous vein made popular by Rogers is paying dividends.

Monday afternoon (19) at 2, Kiernan began a thrice-weekly 15-minute stanza for the Sweets Co. of America on the Blue that should result, ere long, into his moving into the select group who make with the analyses in the evening at top coin to large audiences. He has an easy-going way of driving home his news points, intertwined in anecdotes appropriate to the events he is discussing.

His breezy style is specifically geared to hold the attention of women. He is neither direct in his presentation (a la Elmer Davis) nor dramatic (a la Gabriel Heatter). But what he is driving at is understandable, done in a tone of voice that is far from smart-alecky. His sponsor is aiming at the adult market for its Tootsie V-M, vitamin chocolate drink, and the commercials are in direct contrast with Kiernan's style. They are too blatant, and should be toned down considerably, in keeping with the rest of the program. *Sten.*

"WILDERNESS ROAD"
With Lon Clark, Anne Eltsner, Michael O'Day, Michael Dreyfus, Edwin Bruce, Janet DeGore, Paul Ford, Daniel Whittaker, Tony Marvin
Writers: Richard Stevenson, Charles Tazewell
Director: Richard Sanville
15 Mins.; Mon.-Fri., 5:45 p.m.
Sustaining
WABC-CBS, N. Y.

First heard as a CBS series in 1936-37, "Wilderness Road" has been brought back after many requests by educators, parents and history students. Reason for its earlier popularity is easily understood from first instalment which set the stage for story of a pioneer American family, the Westons and their four children, who make the hazardous 400-mile journey through the Cumberland gap from Virginia to Kentucky in 1783 guided by the fabulous Daniel Boone.

Teeoff stanza (19) provided sympathetic buildup for the family group, set the characters and background and pointed way for the overland trek. Inserted was a little light comedy built around character of Bunch, Negro handy man, and a bit or two containing sound fatherly advice to the youngsters. Series promises to combine authentic historical background with exciting episodes to hold juve attention and should repeat its earlier success. Cast uniformly good with Lon Clark as Simon Weston majoring on first program. Tony Marvin handles announcement with zither themer, "Hunters of Kentucky," played by Franz Dirtschman, lending further authenticity. "Wilderness" is under direct supervision of Robert J. Landry, CBS chief of program writing. *Donn.*

"AMERICA AND MUSIC"
With John Tasker Howard, U. S. Maritime Service orch under Chief Musician Phillip Lang
Producer: Ted Cott
Writer: John Tasker Howard
30 Mins., Sunday, 8-2:30 p.m.
Sustaining
WNEW, New York

First in a series of airers designed to show the place of music in American life and history, "Overture in Postage Stamps," as the stanza was tabbed, proved to be an entertaining and tuneful session. Initial program (18) was cued by a series of stamps issued in 1940 by the government honoring Ethelbert Nevins, Edward MacDowell, Stephen Foster, Victor Herbert and John Phillip Sousa. Selections from the works of each were played, with continuity narrated by John Tasker Howard, who is also acting as consultant on the series. Howard is curator of the American Music Collection of the New York Public Library.

The numbers were played by the U. S. Maritime Service orch under Chief Musician Phillip Lang, and the outfit registered as a smooth professional group. Their fluid, tuneful treatment of such numbers as Herbert's "Pan-Americana," excerpt from MacDowell's "Woodland Sketches" and Sousa's "Stars and Stripes Forever" gave evidence of their versatility. First session was a frothy kickoff for the series, but future programs promise to stick more closely to the announced intention of portraying the position of music in American history. *Turo.*

Follow-up Comment

Eddie Mayehoff, who inherited "Beat the Band" on NBC when Hildegarde moved out to the "Raleigh Room," struggled manfully on his preem (14), but couldn't overcome the burden. Format just won't let the show move at anything approaching a lively pace, so, try as Mayehoff did, he couldn't get the thing moving. Young emcee, however, has good mike personality, which deserves better showcasing.

That "one-man essential industry" tag that caused some lifted eyebrows when Ralph Edwards was classified 1A goes double today. Edwards' "Truth or Consequences" program from the Cleveland Auditorium over NBC (17) netted $2,058,312 in bond purchases, pushing his total in the Fifth War Loan drive to $10,262,917. The energetic emcee announced that outside listeners to the previous week's broadcast, from St. Louis had bought more than $1,000,000—notifying him via post card of the serial numbers, and that Dood Stewart, a soldier in the Normandy invasion, had therefore been given a $1,000 bond. Sewart's mother had offered a prayer for all the boys in service.

Bebe Daniels interviewed Americans wounded in the invasion of France in a pickup from an English hospital (17) as a new and timely feature of "The American Eagle in Britain" program, which BBC feeds to Mutual. Miss Daniels, a favorite on the British radio, had the boys and their nurses very much at ease before the mike.

In Kansas City

the Swing is to WHB

...AND IT PAYS advertisers who are wedded to WHB schedules. 'Phone us for availabilities if you're considering spot programs or announcements in this booming market. "Your Mutual Friend" is Kansas City's Dominant Daytime Station...delivering the "most listeners per dollar" throughout the western half of Missouri and the eastern third of Kansas. For availabilities, call

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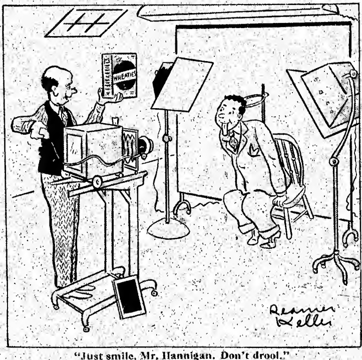
KEY STATION for the KANSAS STATE NETWORK
Kansas City, Missouri • Wichita, Kansas • Salina, Kansas • Great Bend, Kansas • Emporia, Kansas

MONTHS: MARCH-APRIL 1944—KANSAS CITY
HOOPER STATION LISTENING INDEX
TOTAL COINCIDENTAL CALLS — THIS PERIOD 14,288

	Station A	Station B	Station C	Station D	WHB	Station E
MORNING INDEX MONDAY THRU FRI. 8-12 A.M.	6.4	9.5	27.6	17.0	33.1	4.7
AFTERNOON INDEX MONDAY THRU FRI. 12-6 P.M.	12.4	6.6	17.2	29.7	27.0	5.5



"Just smile, Mr. Hannigan. Don't drool."

Drool-bait the clock around, that's Wheaties. Any time's the time for these crisp, flavorful whole wheat flakes. . . . Lunch, mid-afternoon. At bed time. Wheaties, "Breakfast of Champions" are always impressively nutritious, als second-helping good.

Page One Award for WMCA

presented by the

Newspaper Guild of New York

* NEW YORK, June 10, 1944—Station WMCA tonight received a Page One Award from the Newspaper Guild of New York because of its outstanding record among independent stations of alert and constructive public service.

★ FIVE STAR FINAL
★ NEW WORLD A-COMING
★ CHRISTMAS OVERSEAS
★ N. Y. TIMES NEWS
★ WAKE UP, AMERICA
★ SEDITION TRIAL broadcasts
★ LABOR ARBITRATION
★ WE HOLD THESE TRUTHS

wmca

First on New York's Dial—570

★ First radio station ever singled out for Newspaper Guild recognition!

DAILY MIRROR, Wednesday, June 14, 1944

Walter Winchell
Coast-to-Coast

"The Big Time . . . Frank Forest's ca-naring in 'Take It Big', a Paramount Musical."

VARIETY, Issue June 7, 1944:

"Frank Forest, who appears a real voice find . . . Forest, from radio and once under contract to Par, is standout when he sings, for no special reason, a complete scene from 'Barber of Seville.' Screens well, has a rare voice, and is passable as an actor."

Wear.

HOLLYWOOD REPORTER, Issue June 9, 1944:

"The screen appearance of opera star Frank Forest has been beautifully showcased and it is a sock moment when he does the 'Figaro,' catching his audience by happy surprise."

BOX OFFICE, Issue June 10, 1944:

. . . "Highlight of which is the singing of 'Figaro' by Frank Forest . . ."

FRANK FOREST

Just Concluded 195 Consecutive Broadcasts For "DOUBLE OR NOTHING"

Soon Soon To Appear In A New Pine-Thomas Picture "HOME SICK ANGEL" Released Through Paramount

Management
MELVILLE SHAUER
9120 Sunset Boulevard
Hollywood, California

No More Theatres for Harry James; 1-Niters at Record 4G Guarantees

Harry James' refusal to play theatres hasn't been altered by the recent reorganization of his orchestra and its return to work. As it stands now, according to those close to him, the leader won't ever play theatres again, a stand that's difficult to accept in view of the cost of operating an outfit such as his 26-piece combo.

James intends confining himself to two pictures a year, a radio program and locations such as the Astor hotel, N. Y., where he returns next spring; Palladium Ballroom, Hollywood, and perhaps Frank Dailey's Meadowbrook, etc. Between pictures he may do one-nighters on the Coast.

When James leaves the Astor hotel, N. Y., July 1, he will start a string of one-nighters in the east and midwest—the first sustained string of such dates he has ever played in this territory since his rise to prominence. He has unquestionably dropped a substantial sum during his stay at the Astor (where he's getting about $3,000 flat per), and the one-nighters are probably designed to recoup. He plays Steel Pier, Atlantic City, June 2-4; Wilkes-Barre for Max Kierson; Rochester, (N.Y.) Arena for same promoter; Allentown for Andy Perry; Hershey Park, Hershey, Pa., July 8, then others into Chicago, from where he goes to the Coast to begin a new Metro film.

On these one-nighters James stands to gross between $50,000 and $60,000. He's getting guarantees of $4,000 per date, probably the all-time high for straight promotion dates, against percentages.

James had two other commitments to fill in the east this trip, neither of which will be played. One was the Paramount theatre on Broadway. This may never be played. The setup there calls for a "mutually agreeable" time. It's understood he has promised the Par that if he ever plays theatres again the Par will get first preference. He will not play Frank Dailey's Terrace Room, Newark, N. J., either this trip. That time will be filled by the one-nighters. According to Frank Monte, James' manager, this obligation will be erased some time in November.

Infringement Suit Vs. 'Elmer's Tune' Into Court

Copyright infringement suit brought by Cecilia Sgorbissa, composer of "I Lost My Heart Completely," was ordered restored to non-jury federal court calendar for trial in October, by Judge John C. Knox last week in N. Y. Defendants are Robbins Music Corp., publisher, and Dick Jurgens, Elmer Albrecht and Sammy Gallop, composers of "Elmer's Tune," which allegedly infringed on "Heart."

With the consent of attorneys, Judge Knox ordered previous action, which dismissed the case early this month from the general call calendar, be vacated and set aside.

Marriage Breaks Up McCoy's Bennett Sisters

Memphis, June 20.

Bennett Sisters, song-and-dance quartet featured with Clyde McCoy's band past seven years, are breaking up, following marriage of Marguerite to Lt. (j.g.) Frank M. Ball, Jr., Navy dentist of Kansas City, Saturday (10) night at the Naval Air Technical Training Center near here.

When McCoy and his entire band enlisted in Navy and were assigned to NATTC, Memphis, in October, 1942, Bennett gals took jobs in station's ship's service stores and continued to sing with the band for entertainment of bluejackets in training.

Nichols Leaving Gray; Vocalist Fired for Fight

Red Nichols is pulling out of Glen Gray's Casa Loma orchestra, ostensibly to retire again. He leaves June 28. Nichols joined the outfit several months ago at the Sherman hotel, Chicago, after a long layoff from work in large bands.

Bob Anthony, vocalist with the Casa Lomans, currently at the Pennsylvania hotel, N. Y., was fired from the band last week (15) after a brawl with a sailor in the hotel's lobby. Gob had assertedly been heckling him at work. He was let go upon the insistence of the hotel management. Gray hasn't replaced Anthony yet.

New Appeals Board Elected by ASCAP; Veto By-Law Change

All but one of the incumbent members of the American Society of Composers, Authors and Publishers were returned to office when election ballots were opened in N. Y. yesterday (Tuesday). At the same time, the Society's members, also by ballot returnable Monday (19), rejected a proposed rewording affecting the making of decisions by the board of directors.

Those elected to the appeals board are, for standard writers, John T. Howard; popular writers, Peter DeRose and Abel Baer; for standard publishers, John Sengstack; for pop publishers, Lester Santly and William Lackenbauer. Latter replaces Max Mayer.

Rewording of the by-law was sought to enable any two-thirds of a director's quorum to decide a case of any kind. Currently, a final decision in any matter previously taken up cannot be made unless all those directors who were in on prior discussions of it are present. This rule frequently delays final decisions on items before the board for several meetings. Amendment failed to pass by the necessary two-thirds vote.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Harry James	Astor (800; $1-$1.50)	4	6,000	24,150
Lani McIntire	Lexington (300; 75c-$1.50)	122	1,950	222,525
Tony Pastor*	New Yorker (400; $1-$1.50)	6	2,000	12,025
Glen Gray	Pennsylvania (500; $1-$1.50)	8	2,425	19,800
George Hamilton*	Waldorf (550; 2)	4	3,350	17,675
Dean Hudson	Lincoln (275; $1-$1.50)	2	950	2,450

**Asterisks indicate a supporting floor show. New Yorker has an ice show. Waldorf has Morton Downey. Lexington, Hawaiian floor show.*

Chicago

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Bondshu and De Marcos held business around fair 1,800.

Carmen Cavallaro (Empire Room, Palmer House; 700; $3-$3.50 min.). Big convention kept room packed for terrific 11,000.

Eddie Oliver (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge, plus $1.25 min. in Marine Room). Bad weather kept orch inside most of week but played to neat 7,500.

Benny Strong (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Strong catching on; around very good 4,400.

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Herman, opened Fri. (16) and sparkplugged biz to healthy 6,000.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). Climbing back to 4,000 covers.

Joe Reichman (Biltmore; 900; $1-$1.50). Solid draw for 4,200 more.

Location Jobs, Not in Hotels

(Los Angeles)

Jimmy Dorsey (Palladium B, Hollywood, first week). Walls bulged for opening to cinch new record 35,000.

Jan Savitt (Trianon B, Southgate, second week). No cobbles on the road to 9,500 payolas.

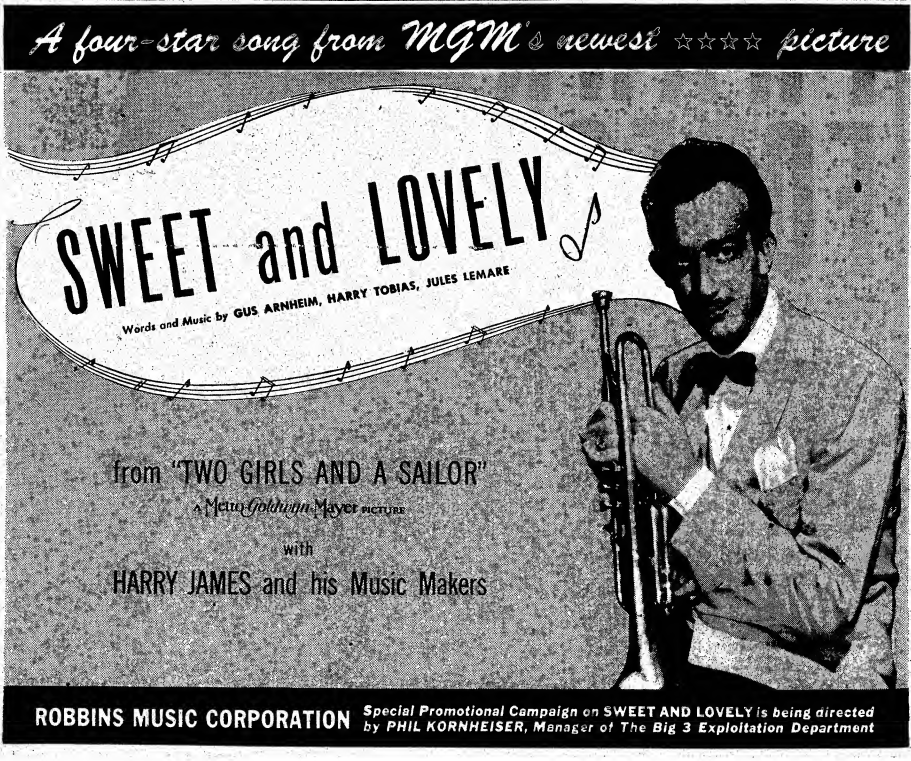
Hal McIntyre (Casino Gardens B, Santa Monica, third week). Holding well with beach biz off. Tab for 8,000.

Freddie Slack (Slapsy Maxie's N, Los Angeles, fourth week). Back to normal capacity biz at 3,200.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Sophie Tucker and Claridge have ropes up most of time. Another great 5,200.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster pulled around 4,000.



See H'wood Yen to Become Recording Center for Bands-Singers As in Pix

By JOEL MURCOTT

Hollywood, June 20.

In addition to being the center of the picture industry, plans are under way at major studios to make Hollywood the center of the recording industry. With Paramount's Buddy de Sylva tied up in Capitol Records, Inc., executives at Warner Bros., Metro and RKO are huddling and forming plans for organizing their own recording companies as soon as the shortage of vital materials relaxes.

Pic companies have discovered that all major bands used for film work have made their initial successes on wax. There has never been a successful band that wasn't built up, at least partially, by large selling recordings. The same has been true of singing stars and others connected with musical films. Studios figure they can cut in on the heavy gravy being realized by the disc manufacturers, at the same time giving buildup to their younger stars capable of delivering a good song.

About 16 months ago, Louis B. Mayer approved a record manufacturing deal to be set up as a subsidiary to Metro. A $500,000 fund was proposed, but after study of the progress of record artists in films, it was increased to $1,500,000. Just as Metro was about to invade the recording field, however, it became evident that the shortage of shellac and other vital materials would seriously hamper and curtail the planned production, so the scheme was shelved temporarily. It is still set to go when Government restrictions case off.

Maestros Merge

Bandleaders, too, have gotten the idea. Artie Shaw is particularly interested and has formed a combine with Freddy Martin and Dave Rose and the three are trying to interest other topflight baton wielders not under other contract, to throw in with the new company to be formed on a cooperative basis.

West Coast recording companies are aware of the various deals being hatched and are planning to protect their own interests. Key men from the eastern offices are showing up on the Coast one by one, giving various reasons for their presence. Recording facilities in most plants are also being extended.

Recent developments in South American, Mexican and other foreign markets, where demands for American recordings are too fabulous to be filled, have pushed the motion picture interest over the brink. Records have developed so many picture stars that studio chiefs logically tie up the possibility of further stimulating picture interest and increasing their markets outside the nation by letting the foreign populaces have large doses of American musical stars on records. They reason that their own stars, built up or perpetuated by their own disc companies, will be profitable exploitation instead of a publicity expense.

BORIS MORROS SETS UP FIRM FOR RECORDING

Hollywood, June 20.

New recording company called American Recording Artists has been organized by Boris Morros as an adjunct to his music publishing company. It will begin operation soon. Morros is currently negotiating with several name outfits to record for him.

Morros has managed to obtain, it's said, a group of presses to turn out plastic discs, a type of product in which he had been trying to interest recording men in N. Y. for months. His selection of American Recording Artist as the title for his firm is not to be linked to the old American Record Co., which was bought up by the current Columbia Records.

Grace Moore to Solo With S.F. Symph in Fall

Grace Moore will be guest soloist with the San Francisco Symphony, under Pierre Monteux this fall in a concert version of the opera "Louise" assisted by several other Metropolitan Opera singers. This is a new trend towards condensations of operas with symphony orchestras.

Met diva will fill only three singing engagements this summer, at Norfolk, Va., July 6; Augusta, Ga., July 10, and Montreal, July 18.

'Casey Jones' Subject Of Infringement Suit

Infringement of "Casey Jones" was charged by Shapiro Bernstein & Co., Inc., music publishers, in a suit filed last week in N. Y. federal court against George Macy, doing business as "The Heritage Press." An injunction, damages and an accounting of profits is sought.

"Jones," S-B charges, was infringed in an anthology published by Macy, called "A Soldier's Reader," and also "A Soldier's Christmas Reader," using both the lyrics and the music. S-B further alleges that permission was granted to Macy in 1943 to use the music of "Jones," but license was recinded when the defendant violated the grant by also using the words.

S-B, in addition, also asks that all infringing material be delivered up to be impounded during pendency of the action.

Plenty Coin In Corn Musicers

Hillbilly style bands, composed of 10 and less musicians, are stealing the thunder from some of the country's strongest b.o. combinations in California, particularly on one-nighters. Corn-cuffers like Bob Wills, Roy Acuff, Spade Cooley and others have been hitting grosses that in many cases equal and surpass those pyramided by such outfits as Harry James, Tommy Dorsey, Jimmy Dorsey, etc.

Wills, for example, recently went on a tour of 11 dates covering 14 days and wound up with a gross for himself of $18,000. Approximately $7,500 of this was garnered in two days at a spot in Oakland, Cal., on a substantial percentage against a guarantee. In three days at San Diego, Wills earned close to $4,000 as his end on a percentage arrangement. As these figures indicate, against the cited 11 dates in 14 dates, the band's guarantees and possible earnings vary sharply in individual cases, but when it's considered that they are comprised of any combination up to 10 men, and the latter not as high-priced as musicians are in the jump band field, it's obvious that the corn combos are cleaning up. Why they do such heavy business in the California area is unexplained.

Abe Lyman's Suit Vs. Billy Rose Over World's Fair Contract to Be Tried

Abe Lyman, orchestra leader, won the third round in his breach of contract action against Billy Rose, arising from a dismissal of Lyman and his orchestra, from Rose's "Barbary Coast" at the World's Fair in 1939. Appellate Division last week reversed the late Supreme Court Justice J. Sidney Bernstein's dismissal of the Lyman action, and ordered the suit be tried in Supreme court in October.

Lyman had charged that Rose breached a "run of the show" contract when he closed down his production but continued to operate it as a beer garden.

Late Justice Bernstein ruled that the issues had been decided when Rose won return of his $10,000 escrow money from Local 802, N. Y. musicians union in court action, and dismissed the suit. Lyman seeks $14,500 damages.

N. Y. Par's Band Poll

With a view to determining the most popular bandleaders of 1944, the N. Y. Paramount last week started a band popularity poll similar to those which it conducted in 1936 and 1937, first two years of the pitshow policy at the house. Patrons may cast their votes for favorite orchestras in the lobby on the way in or out of the house.

In 1936 Glen Gray, Fred Waring and Guy Lombardo were tied for first place, while the following year Benny Goodman was an easy winner. Since that time numerous new bands of b.o. importance have come up.

Price of Fame

Either Harry James' long absence from N. Y. has made kids forget what he looks like or he's gathering on the Astor Roof, N. Y., a bunch of followers who only recently became conscious of name bands and are following the names of those who have been on top since virtually the beginning of the war. Anyway, Jose Morand, leader of the relief Latin combo on the roof, asserts that he is constantly being approached while on the stand by youngsters who address him in their requests as "Harry."

This while Morand is busy shaking a couple maracas, which can hardly be mistaken for a trumpet.

ASCAP Board Backs Disputed Point Increases

Board of directors of the American Society of Composers, Authors and Publishers allowed six of seven disputed availability point increases to stand after going over individual cases in a special meeting last week. Allowing six of the seven raises to stand indicated a distinct change of heart by the publisher members of the board; these men also comprise the publisher classification committee, which had previously rejected all seven bids for raises only to have the appeals board grant them. After the appeals board action the classification committee appealed the appeals board decision to the full board, then participated in reversing their own original decision.

Lone situation in which a raise was rejected was in the case of Buddy Morris' Edwin H. Morris Music Co., which had been jumped from 750 to 1,000 points. It now is set back to 750. Increases sanctioned by the directors were those of Melrose Music, from 750 to 900, Mayfair Music, 750 to 800 (both also operated by Morris), and four religious firms, all of which are understood to have drawn "substantial" increases. They are, Rodeheaver Co., Lorenz Pub. Co., Hope Pub. Co., Hall-Mack Co.

Edwin H. Morris Co.'s rejected boost will be sought again by Morris' attorney, Lee Eastman. He assertedly will take his case in behalf of that company through the same normal channels which just defeated the bid for a raise.

LOPEZ SET FOR 3 WKS. AT BROADWAY STRAND

Vincent Lopez, orchestra has been booked into the Strand theatre N. Y., opening July 14 for three Broadway theatre in over three years. Lopez will enlarge his current combination to 36 people—26 musicians, vocalists Karale Singer and Bruce Hayes plus a choral group of eight.

Lopez, currently at the Taft Hotel, N. Y., will double.

Ziggy Talent Joins Herman As Comedian

Ziggy Talent, lately doing a single, has given that up to join Woody Herman's orchestra. He will do an act with that band and will not double as a musician.

Talent was with Vaughn Monroe's orchestra as a sax player comedian before going out as a single.

Words-Music Co. Back to Pop Tunes

Words and Music Publishing Co., which has been inactive for some time in the popular field, is resuming operation in that department. Ted Cooper, recently with William-son Music in N. Y. and who previously was with W. & M. for six years, has been hired to work with Bill Hansen, who moves in from Chicago on "Two Heavens," first tune. Ted Grouya and Don George are its authors. Danny Cameron will work on the Coast.

Words and Music has for some time been chiefly concerned with the publication of glee club arrangements formulated for Fred Waring's orchestra, and service songs. Waring is one of the owners of the firm.

Disc Cos., AFM Remain Unsatisfied By WLB Verdict; Political Maneuvers

War Labor Board's decision last week in the fight between James C. Petrillo's American Federation of Musicians and RCA-Victor, Columbia Records and NBC Transcriptions is looked upon by some in the trade as a bit of political maneuvering. These parties feel that had not the recording companies exerted pressure on the WLB the previous week, by virtue of an exchange of sharply-worded wires begun by the former, the verdict would have been delayed as long as possible, conceivably until after election. Final decision was by a vote of 8 to 4, dissenters being the labor men on the Board.

WLB's decision satisfied neither party, though it appeared to favor the disc companies. It sidestepped delivering a solid wallop to Petrillo, as the recommendation of the Board's N. Y. panel indicated might happen, by refusing to grant the companies' contention that the AFM's disc ban was a strike. Had this occurred the AFM's entire cause might have been lost and its already existing "royalty" contracts with Decca Records and 88 other companies forced into the discard. As it is, Petrillo claims these agreements are jeopardized by the WLB order. However, it did order Petrillo to put his men back into Victor and Columbia recording studios pending the fixing of "royalty payments" by Columbia, Victor and NBC, which were advised that they would have to make such payments. Then, it cracked Petrillo again by ordering that the AFM cannot have control of monies derived from such payments, that this cash be set aside for administration by a third party in a direction to be agreed upon later. This doesn't sit well with Petrillo, who wants the union to control the cash.

Fence-Straddling

Even though Petrillo was the loser on two of three counts, the decision was far less harmful to labor than complete recognition of the "strike" case Columbia and Victor attempted to make, and which was supported by the WLB's N. Y. panel, hence many industry observers feel the decision was a fine piece of fence straddling.

Columbia and Victor originally rejected Petrillo's "royalty" contracts on the principle that they would not pay a union to be allowed to continue in operation. Later, this stand was amended to countenance such payments so long as Petrillo didn't have control of the consequent fund built by them, henee the WLB order to begin paying the AFM wasn't a complete defeat. However, the companies actually were hot in pursuit of WLB support of their argument Petrillo's ban was a "strike" and the complete upsetting of the AFM applecart. In this they were defeated.

Petrillo rejected the WLB's order to allow his men under contract to Columbia and Victor to return to work. Immediately on receipt of the decision, the companies wired all

(Continued on page 42)

Louisville Mayor And AFM Cook Am-Pro Tiff

Louisville, June 20.

Small-scale duplication of the American Federation of Musicians' battles with amateur musicians is brewing here. There's a controversy going on between Mayor Wilson Wyatt and Edwin Lorenz, AFM local 11 prez, over concerts in downtown Lincoln Park.

Mayor Wyatt has given a go-ahead signal to Roy Boesser, director of local high school orchestras, to organize a high-school band to give series of summer concerts. Lorenz is protesting, offering to put together a 20-piece professional outfit headed by some prominent local maestro, to give four concerts for $500. Wyatt claims the city hasn't the cash, and, as far as he is concerned, the high-school outfit will do the performing.

WPB Order Snags Pubs on Paper

A new War Production order to the music publishing business relative to the use of paper places the industry in a precarious position. The directive, an amendment to a previous regulation governing the use of paper by printers, confines the publishers themselves to 75% of the tonnage used by them during 1941. Since 1941 is the year that the American Society of Composers, Authors and Publishers was lined up in battle with radio, and sales were consequently down, the year of comparison makes the new order particularly injurious.

Previously, the paper order confined only the printers to 75% of 1941 tonnage, a ruling that wasn't so hurtful because the latter might, in many cases, have used enough that year to cover the current demands of pubs even with restriction. However, the amendment for the first time places a restriction on the user.

Walter Douglas, general manager of the Music Publishers Protective Assn., representing several non-members of the MPPA as well as members, has been discussing the situation with WPB official in Washington over the selection of the year 1941 as the basis of the newer amendment. A decision is expected shortly. Douglas has gathered and presented the WPB with facts and figures concerning publishers' paper usage during the years 1940 and 1942 to outline the unfortunate selection of 1941 as a basic year.

Lucky Strike Asks Dismissal of Action Against 'Hit Parade'

American Tobacco Co. and Foote, Cone & Belding, sponsor and agency, respectively, of the Lucky Strike "Hit Parade," motioned last week in supreme court, N. Y., for dismissal of the suit recently brought against both by Advanced Music Co., of the Warner Brothers music publishing group. Warners recently instituted the suit, in behalf of the entire music trade, over the handling of its "Don't Sweetheart Me" on the program.

While Warners' suit does not specifically mention "Sweetheart," it accuses the program of being injurious to the publishing business via "inaccuracies" in listing songs on "Parade." American Tobacco and the agency ask dismissal of the action on the grounds that "trade libel isn't actionable." Application for dismissal will be heard tomorrow (Thursday).

Nidorf's Relapse

Mike Nidorf, v.p. of General Amus. Corp., suffered a relapse that kept him in French hospital, N. Y., for 10 days prior to last Wednesday (14). He suffered a hemorrhage Saturday night (17) and was rushed back into bed.

His condition is said to be fair.

Raymond Scott's CBS orchestra recorded four sides for new National label marketed by Al Greene and pressed at Phillipsburg, Pa.

MORAND TO 12 PIECES, ROBBINS BANKROLLING

Jose Morand, leader of the relief combo at the Astor Roof, N. Y., intends augmenting his current small combo to 12-pieces after he closes July 1. Financial backing is being provided by music publisher Jack Robbins, who leans toward Latin music dispensers and who is currently financing a handful of new combinations via his Robbins, Ltd., agency.

Morand's new outfit assertedly will be a society-styled group, with the accent, of course, on Latin dance rines.

NBC Concert, Blue Orch Set For Discing

Both the NBC concert and Blue network orchestras will record for Eli Oberstein's Hit label next week. Blue outfit will be under the direction of Joseph Stopak and will consist of 40 men. It will cut a group of Victor Herbert tunes for marketing in album form.

Henry Nosco will conduct the NBC concert combo of 27 musicians, making eight sides of such tunes as "Begin the Beguine" etc., for release as an album and separately. Discs will be made in two sessions.

Rap High One-Niter B.O. Prices As Harmful to Bands and Buyers

Objections by bandleaders and their managers to high b.o. prices charged by various one-night promoters have lately been increasing. In many spots promoters seem to have been befogged by the stories of tremendous increases in incomes from war work and are arranging admission prices accordingly. In too many instances, maestros claim, high tariffs have resulted in both the promoter and themselves earning less than they might have if prices were nearer normal.

Wherein various promoters recently encountered in N. Y. are concerned, the beef on high ticket quotations draws varied reactions. Some promoters assert that they must ask abnormal tariffs due to the abnormally high guarantees being asked for talent currently and due to the increased costs of operation. This circumstance may be true, say maestros, but there's still no need, they claim, for promoters to charge $2 and more per person, plus tax, except for the very strongest names. With only a slight increase over pre-war prices, partially or completely to nullify increased guarantees, it's the opinion of many leaders that they would in the end make more money for both themselves and operators.

Examples of unusual b.o. tariffs is the $2.40 advance ($2.75 at the door) asked for Tommy Dorsey recently by Andy Perry at Allentown, Pa. Dorsey was in on a $3,000 guarantee, justified by his carrying Gene Krupa and Bob Allen, both ex-maestros. Before the hop Perry had approximately $3,100 in the till in advance sales, yet Dorsey didn't go into percentage. At first, Perry intended getting $3.60 per at the door. There are many other examples.

MAESTRO NOW PLUGGER

Teddy Black, bandleader, has given up batoning to become a contact man in N. Y., assertedly as a means of remaining near his family.

He went to work Monday (19) for Advanced Music, of the Warner Bros. combine.

Jan Savitt's orch extended from four to eight weeks at Trianon, Los Angeles.

Remick Sues Leone's, N.Y. For Infringement Damages

Charging infringement of two copyrighted songs, "How Sweet You Are," and "Lady In Red," Remick Music Corp. filed suit against Eugene Leone, owner of Leone's restaurant, N. Y., Monday (19) in N. Y. federal court. Action seeks injunction and damages of not less than $250 for each alleged infringement.

Defendants are alleged to have played the tunes on April 5 and 12 and various other times, without consent or license by the copyrighted owners, giving public performance for profit.

South Pacific G. I.'s Name Star Dance Band

Hollywood, June 20.

Staff of Cockatoo, daily GI newspaper published in South Pacific, has picked its own all-star dance band.

On reeds, it lists Benny Goodman (also leader), Hymie Shertzer, Jimmy Dorsey, Benny Carter, Eddie Miller, Charlie Barnett; trumpets, Harry James, Charlie Spivak, Ziggy Elman (in Army); trombones, Tommy Dorsey, Jack Teagarden, Glenn Miller; rhythm, Count Basie, Allan Reuss, Bob Haggart, Gene Krupa; vocalists, Frank Sinatra, Helen Forrest, Jo Stafford, Pied Pipers.

GI's also picked Benny Carter and Glenn Miller as arrangers.

Maestro Ormandy Has Philippine Appointment

Philadelphia, June 20.

Eugene Ormandy, conductor of the Philadelphia Orchestra, has been pencilled in to baton the Manila Symphony Orchestra in a series of Victory Concerts as soon as the Philippines are retaken.

Offer to Ormandy was made by General MacArthur, recently when the conductor visited him in Australia. Ormandy is touring the continent Down Under making guest appearances before U. S. troops and Aussie audiences.

British Best Sheet Sellers

(*Week Ending, May 12, '44*)

London, May 12.

Mairzy Doats	FDH
I'm Sending My Blessings	Gay
Paper Doll	Maurice
Sweet Rosie O'Grady	FDH
My Heart Tells Me	Brad. Wood
Kiss Me	Southern
Journey to a Star	Brad. Wood
We Don't Know	Noel Gay
Don't Ask Me Why	Connelly

Louis Prima Finally Agrees to Astor Roof Date After Dispute

Whether Louis Prima's orchestra was or was not going to share the Astor Roof, N. Y., with Tommy Tucker, opening July 3, was one of those "whom-to-believe" items until Monday (19), when Prima and Bill Wolfe, his manager, sat down with Music Corp. of America officials and decided they'd play. All last week Prima and Wolfe were asserting they wouldn't fill the date. The Astor and MCA said they would.

Prima was incensed over the fact that Tucker was to get four of the five broadcast wires allotted the roof by CBS and WOR, N. Y. They couldn't see why the advantage to Tucker. It was settled by Prima's being awarded two WOR shots, while Tucker is to get four shots on CBS and WOR combined.

Prima will start at 11 p. m., doubling from the Strand, where he opens next week (23), playing for a full hour. Thereafter, he and Tucker, who will open at 7 p. m., will play alternate sets.

There's More Than One Way to Skin a Profit

Minneapolis, June 20.

Minneapolis Symphony showed a profit of $400 last season for the first time in several years. Operations deficits of $126,900 were covered by a $127,300 guarantee fund. That's how the profit was born.

The financial report also showed an increase of $12,000 over the previous season. Total expenses of $264,800, compared to the $137,900 earned income, were $7,700 larger than the year before.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. I'll Be Seeing You (8) (Williamson)	Bing Crosby	Decca
	Tommy Dorsey	Victor
2. Long Ago, Far Away (3) (Crawford)	Haynes-Forrest	Decca
	Guy Lombardo	Decca
3. I'll Get By (7) (Berlin)	Harry James	Columbia
	King Sisters	Victor
4. San Fernando Valley (5) (Morris)	Bing Crosby	Decca
	King Sisters	Victor
5. Don't Sweetheart Me (13) (Advanced)	Lawrence Welk	Decca
6. Milkman Keep Bottles Quiet (4) (Feist)	Woody Herman	Decca
	Ella Mae Morse	Capitol
7. Goodnight, Wherever Are (3) (Shapiro)	Russ Morgan	Decca
8. I Love You (8) (Chappel)	Bing Crosby	Decca
	Perry Como	Victor
9. Love, Love, Love (12) (Santly)	Guy Lombardo	Decca
10. GI Jive (1) (Capitol)	Louis Jordan	Decca
	Johnny Mercer	Capitol

Band Reviews

DEAN HUDSON ORCH (15)
With Frances Colwell, Phil Michele, Rossi Nichols
Lincoln Hotel, N. Y.

Dean Hudson's orchestra is among the best to hit N. Y. among those that have never played the burg before. It was organized here last fall, composed of musicians left over when Hudson completed auditioning men for Tommy Dorsey, who at that time was reorganizing.

Since then Hudson has stayed in the south, where he's best known, and where it was possible for him to work constantly. When the band was organized, its leader was fresh out of the Army.

Made up of three trumpets, three trombones, five sax and three rhythm, Hudson's combo does a neat job musically and from a showmanly angle. Its a well-rehearsed group boasting a clean and nicely blended sax team; a strong rhythm group, sparked by a socko drummer, that sets up smooth and danceable tempi, and a six-ply brass section that occasionally gets a bit loud, but otherwise does a fine job. A good band aided by the obvious enthusiasm of its musicians, it rides on tasty, colorful arrangements and its sets are intelligently balanced between listenable ballads and rhythm items that move solidly.

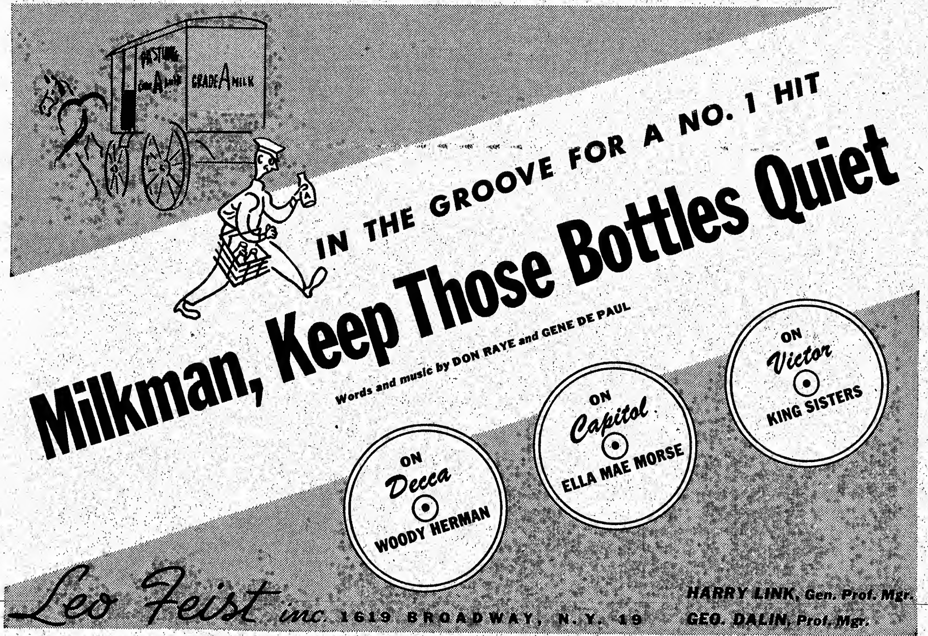
Hudson easily ingratiates himself with patrons and his personality shows up well in front of the band. He doesnt play an instrument but sings an okay song. He has Frances Colwell, who does a good job on ballad and rhythm tunes; Phil Michele, ditto on ballads, and Rossi Nichols, trombonist, who does novelties, etc., to assist him in keeping the front of the bandstand moving. *Wood.*

CARLTON HAUCK ORCH (10)
With Tanner Sisters (2), Demare & Denise
Mural Room, Baker Hotel, Dallas

Newcomer hereabouts is Carlton Hauck's crew, currently at the Baker's Mural Room. Band dishes out a neat style of music, which localites are going for in a big way.

Band is composed of three violins, three sax, trumpet, piano, drums and bass, with Hauck on violin. Music is easy to dance to and listen to during dinner. It features neat arrangements of classical numbers and modern material.

Hauck has a pleasing personality and style up front and does well with violin solos and on vocals with Tanner sisters. Sisters are easy on the eyes and have nice sense of rhythm and harmony. *Andy*



THROUGHOUT THE INDUSTRY
CAB IS KING!
HOTELS and CAFES
Panther Room Hotel Sherman Chicago
Cocoanut Grove Park Central Hotel New York
Lookout House Cincinnati
Casa Manana Hollywood
TERRIFIC!
STAGE
Record-breaking grosses in 37 major theatres from Coast to Coast
TERRIFIC!
RADIO and TELEVISION
"Cab Calloway's Quizzicale"
13 Weeks-Mutual Network
39 Weeks-Blue Network
Television audition films now available
TERRIFIC!
RECORDS
Another sizzling Platter just released! OKEH #6720 "Smooth One" backed by "Lets Go Joe"
TERRIFIC!
MOTION PICTURES
20th Century-Fox "Stormy Weather"
United Artists "Sensations of 1945"
TERRIFIC!
All adding up to... TERRIFIC!
JUST CONCLUDING FOUR WEEK ENGAGEMENT—
STRAND THEATRE
NEW YORK
Returning in February
Exclusive COLUMBIA Recording Artist
ARE YOU RACKIN' 'EM BACK?
(JIVE-TALK FOR "ARE YOU PUTTING THOSE WAR BONDS AWAY?")
Personal Direction— WM. H. MITTLER 1619 BROADWAY, NEW YORK, N. Y.
General AMUSEMENT CORPORATION

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 12-18, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
A Fellow on a Furlough	Block
Amor—†"B'way Rhythm"	Melodylane
And So Little Time	Lincoln
Come Out Wherever You Are—†"Step Lively"	T. B. Harms
Forget-Me-Nots In Your Eyes	Triangle
Goodnight Wherever You Are	Shapiro
How Blue the Night—†"4 Jills and a Jeep"	Robbins
How Many Hearts Have You Broken?	Advanced
I Love You—*"Mexican Hayride"	Chappell
I'll Be Seeing You	Williamson
I'll Get By—†"Guy Named Joe"	Berlin
It Could Happen to You—†"And Angels Sing"	Famous
It Had to Be You—†"Show Business"	Remick
It's a Crying Shame	Morris
It's Love, Love, Love	Santly
Kentucky	BMI
Long Ago and Far Away—†"Cover Girl"	Crawford
Milkman Keep Bottles Quiet—†"B'way Rhythm"	Feist
Nobody Else But You	B'way
San Fernando Valley	Morris
Someday I'll Meet You Again—†"Passage Marseilles"	Witmark
Sure Thing—†"Cover Girl"	Crawford
Swingin' on a Star—†"Going My Way"	Burke
Time Alone Will Tell—†"Pin Up Girl"	BVC
Time Waits For No One—†"Shine Harvest Moon"	Remick
Too Much In Love—†"Song of Open Road"	Barton

† *Filmusical.* * *Legit Musical.*

Pluggers Union, Charity Group Defer Merger

Council of the Contact Men's Employees Union decided in meeting last week in New York to delay until the fall the long-discussed consolidation of the union and the Professional Music Men, benevolent association composed of slightly more than half of the union members. Council doesn't meet during the summer, and when it convenes the combining of the two organizations will be put up to general membership vote.

Meeting was otherwise mild; for a change there was no mention or charges of payolas.

Top Tunes for Your Books
An All-Time Favorite
LOST IN A FOG
Music by . . .
JIMMY McHUGH
Published by
ROBBINS

Ballad
"DON'T KNOW WHY"
By
JACK COVAIS
Tin Pan Alley Publications
(Professional Dept.)
1587 Broadway, New York 19, N.Y.

SONG WRITER WANTED
Must be recognized . . . need collaboration on my song entitled, "MY HEART WAS IN MY MOUTH AND I COULDN'T SAY A WORD," copyright; it needs revising. Write, Room 404, 229 West 42nd Street, New York, N. Y.

B'cast Music Laying Plans for Licensing Hotels and Niteries

Broadcast Music, Inc., radio-owned and underwritten music publishing and copyright representative, will begin licensing hotel and nitery users of its music soon. BMI has hired a man to begin an "orderly" licensing of hotel rooms first, with nightclub users to come in time.

Use of music under control of BMI by hotels and niteries has so far been allowed without payment. Start of licensing such spots will be, according to BMI officials, as tranquil as possible, i.e., no suits or disputes will be begun.

Tommy Dorsey

Continued from page 1

his first record-royalty quarter. He starts soon on a Metro picture worth $150,000 to him. His new radio show, on which he started Sunday (18) for Lucky Strike, probably will run the rest of the year, which will return him from radio alone, including Coca-Cola broadcasts, not far under $300,000. Series of concert-dance midwest pyramided another $60,000 or thereabouts. That already amounts to over $800,000 without including a fall run at the Capitol theatre, N. Y., at $12,500 weekly and whatever other dates come between the completion of his picture and the end of the year. It doesn't allow for additional disc revenue, either.

If Dorsey goes over $1,000,000, and there doesn't seem to be much that can stop him, it's estimated that his net, after salaries for his band (it's now composed of 42 people beside himself, and he wants to maintain it at that figure), commissions, expenses and taxes, etc., he might wind up with between $75,000 and $100,000 for himself.

10 Best Sheet Sellers

(*Week Ending June 17*)

I'll Be Seeing You	Williamson
Long Ago, Far Away	Crawford
I'll Get By	Berlin
Swingin' On Star	Burke
Amor	Melodylane
Goodnight Wherever	Shapiro
GI Jive	Capitol
San Fernando Valley	Morris
Milkman, Bottles Quiet	Feist
Some Day Meet You	Witmark

Dorseys, Phil Harris Mull Ballroom Buy To Oppose Palladium

Hollywood, June 20.

Group composed of Tommy Dorsey, Jimmy Dorsey and possibly Phil Harris, met with their managers and Bernie Cohen, local dance spot owner Monday (19) here over the possible purchase of the Casino Gardens Ballroom, Santa Monica. Another confab was scheduled for tonight (Tuesday). If it goes through, the deal will be completed within the next couple days.

Tommy Dorsey has long been interested in buying a Coast spot. He recently looked over the Palisades, also in Santa Monica, with its purchase in view, but decided it needed too much repair. Casino Gardens is a large spot, with a capacity of 6,000-8,000. If the maestros buy it, they will rotate their own orchestras there as well as others.

Move is principally to provide opposition to the Palladium Ballroom, Hollywood, which top maestro names assert does not pay salaries commensurate with its earnings.

AKRON SLUGS JUKES FOR $20 FEE YEARLY

Akron, O., June 20.

City council has passed an ordinance putting a $20 annual license fee on juke boxes, pinball machines and other coin-operated devices. Councilman John Head, author of the measure, estimated it would bring a yearly revenue of $32,000.

Head contended juke-box interests "could well afford to pay the license fee." He estimated that the take from Akron coin-operated devices last year at about $2,000,000. This was denied by spokesmen for the devices, who vigorously fought the fee.

Krupa May Play First Location at New Yorker

Gene Krupa's new orchestra may play its first N. Y. location date at the New Yorker hotel, N. Y., in the fall, if Johnny Long's orchestra, currently set to open there in October, of the year. New Yorker is claimed to be anxious to buy Krupa for the fall term, probably based on his success there last fall with Benny Goodman's orchestra.

Krupa's new combo goes into rehearsal in N. Y. next Monday (26). Its nine-instrument string section begins practicing today (Wednesday). Krupa has already hired some of his singers, setting the Escorts and Betty, who will work under another name, as yet unselected, and Evelyn Ambrose. Male vocalist is not yet set. Band opens at RKO Boston theatre July 6 and the Capitol theatre, N. Y., July 13, after which it might go to the Sherman hotel, Chi.

Disc Cos.-AFM WLB Verdict

Continued from page 39

leaders bound to them of the order to return to work and asked to be advised of each band's location and availability during the next 90 days, with a view toward recording.

Petrillo answered this by telephoning each band agency and instructing that leaders be advised that if any recording is done, the guilty one automatically expels himself from the AFM. Since each contract between a leader and disc company is on an AFM blank, which carries a clause stating the musician's signature is subject to AFM regulations, no maestro is likely to dare step into a recording studio. Briefly, those leaders under contract to Columbia and Victor, plus music publishers, are still in the middle between the AFM and the disputing recording companies. Victor and Columbia are two of the three largest firms in existence and the fact that neither is recording fresh material is still a major snag, WLB or no WLB.

Wash. Feels Petrillo Will Soften

Washington, June 20.

There is some feeling here that Petrillo will eventually come around all right and that he is merely acting tough so as to be in a better bargaining position when he finally sits down with the record manufacturers. However, there is nothing up to this point to indicate that Petrillo was bluffing when he said he would not put his people to work without a contract.

Present per record fees range from one-quarter cent up to 5c. for records costing a maximum of $2, with 2½ percent of that share of any record above $2. The royalty on transcriptions is 3% of the gross. The AFM recording ban went into effect Aug. 1, 1942.

The War Labor Board Directive order:

"1. *The agreements entered into between the Federation and various transcription and recording companies settling their disputes do not require the approval of the War Labor Board, since the payments to be made thereunder by the Companies to the Union for the benefit of the employment Fund are not wage adjustments within the meaning of the wage stabilization program.*

"2. *The ban upon playing or contracting for recordings, transcriptions or any other form of mechanical reproductions of music by members of the Federation, resulting from the action of the Federation on June 25, 1942, shall promptly be withdrawn.*

"3. *The Federation and the three remaining Companies which are parties to this dispute shall endeavor to reach an agreement regarding the amounts and the schedule of escrow payments to be made by*

"4. *If no such agreement is reached within 15 days from the date of this directive order, and if the time for negotiation is not extended by mutual consent, the parties shall report to the Board their respective positions. The Board will then determine the amounts and the schedule of escrow payments and order that the payments be begun.*

"5. *After the amounts and schedule of escrow payments have been fixed by agreement or by the order of the Board, the parties shall endeavor within thirty days (or within such further period as they may mutually specify) to reach an agreement regarding the method of distribution of the payments—by whom, to whom, for what purposes, and for how long the payments should be made.*

"6. *If no such agreement is reached within the time limited, the parties shall have a further period of ten days (which may be extended by mutual consent) within which to endeavor to agree upon the composition of an Arbitration Board and the frame of reference within which such a Board shall render a decision that shall be final and binding upon the parties.*

"7. *If Step (6) is exhausted without agreement, the parties shall report to the War Labor Board their respective positions, and the War Labor Board will then appoint an Arbitration Board and determine the frame of reference within which the Board so appointed shall render a decision which shall be final and binding upon the parties.*"

Sidemen Formerly With Names Now in No. Africa

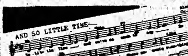
North Africa.

In the States they would take a dim view of it, but over here the boys from the big name bands are giving out with no footlights, no velvet drapes, not even any paying customers.

This was the impromptu soldier lineup one night: Clarinet, Johnny Mince, from Tommy Dorsey's band; trumpets, Henry Levine, "Basin Street" radio program; Jackie Koven, ex-Claude Thornhill and Mitchell Ayres; Billy Jones, Red Norvo, Dominic Swazzi, and Bill Sylvester. Ralph Kessler was at the piano, being ex-trumpet for Larry Clinton, alternating with Don Ippolito, former Don Ricardo man; tenor sax, Joe Giudice, Isham Jones, and Pat Olmsteam, Boyd Rayburn; guitar, John A. Bishop, Eddie Fayes; Harold Erickson, Don Strickland; drums, Gene Audia; Hal McIntyre; and bass, Abe Siegal, Bobby Byrnes.

Jackson Music Corp. chartered to conduct a music publishing business in N. Y. Capital stock 100 shares, no par value. Directors, Buck Ram, Lucille Strauss (Mrs. Ram), Victor H. Abrahams, all N. Y.

Abe Lyman's new band goes into rehearsal this week for a scheduled June 30 opening at the Earle, Philadelphia, of 11-week theatre tour.



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Summer Nitery Casualties Soar, Ops Not Waiting for July 1 Tax Slicing

Unusual number of niteries are folding for the summer as a consequence of the 30% cabaret tax, even though a modicum of relief is expected when the federal impost is reduced to 20% July 1. Even those bistros which ordinarily shutter during the hot spell are moving up their closing dates, in many instances by two and three weeks.

The Hurricane on Broadway is calling it quits June 28 until the fall, following hard on the heels of La Martinique, which has already folded for the summer. Ruban Bleu shuts for the summer June 24. New York hotels are also following suit, with the Biltmore and the Commodore already having quit their variety policies. The Statler hotels, with few exceptions, are discarding their acts during July and August.

In Boston, Steuben's management has announced its closing as of June 24 and Mickey Redstone is toying with the idea of folding his Club Mayfair for the hot weather. He'd keep the Latin Quarter going, however. Blinstrum's long established Hub nitery, may also shut its doors before the month is out.

Multitude of other niteries are hanging on, and general concept is that number of summer foldings may mount considerably before July 1. List of the doubtful entries includes some of the more important N. Y. clubs.

Operators aren't kidding themselves, either, that biz will bounce back in the fall, since coin seems looser in summer than any other time. Situation in N. Y is especially acute. Contributing factors are the lack of seasonal transient trade as well as the falling off of tariff from servicemen. Too many of the boys are now overseas and the remainder, for the most part, have been scared off by the federal tax.

Bloom Shifts to Coast As MCA Film Agent

Phil Bloom, formerly band and act theatre booker at Music Corp. of America but lately head of that agency's legitimate department, shifts to MCA's Coast office soon to sell picture talent. He leaves as soon as transportation can be arranged.

Bloom will not move his family west for several months.

'Water Follies' for L. A.

Hollywood, June 20.

Buster Crabbe and the Hopkins Twins top "Water Follies of 1944," opening June 24 at Gilmore Stadium, the first big-scale aquatic production ever held here. Show was preemed in Washington, D. C., and has appeared in a dozen key cities.

In the supporting cast are "Dilly-Dallies," comedy four; Joe Peterson, springboard specialist; Alf Phillips, Canadian Olympic diving champion; Whitey Hart, high diver, and Corky Gillesen, Olympic champ.

Orpheum, J. C., Launches Home Talent Musicals

D. F. Barecca, managing director New Orpheum, Jersey City, has started a novel policy by staging a new book musical, authored and composed by local talent, and casting each show with winners of "Discovery Night" contests.

All contest entrants must purchase a War Bond. Contests will be held weekly. Winners will be given cash prize and placed in cast of musical to be titled "Belle of Journal Square." After week's run at Orpheum, they will play other N. J. houses of Goldman circuit.

Westwood, N. J., Vaude In Split-Week Policy

The Westwood, Westwood, N. J., will install vaude next week (26), playing five acts with films on each half, with stage shows out for Sundays.

Larry Silverstein booking.

Hub Cafe Op Pays Off; A. C. Accord

American Guild of Variety Artists this week ironed out a couple of deals that had been headaches for past few weeks. One was a payoff on old salary claim, the other pacting of a Jersey shore nitery, which had previously been a holdout.

Billy Waldron, operator of Waldron's nitery, Boston, who had been declared unfair by Boston local of AGVA, was restored to good standing after liquidating salary claims of $218 held against him through previous breach of contract. When claims were filed several weeks ago AGVA made a deal with Waldron permitting him to settle via weekly payments. When he defaulted, place was declared unfair, and he was directed to pay entire sum before being restored to good standing, which he did this week.

Babette's, Atlantic City nitery, just got under the wire Monday (19) in not being declared an unfair spot. After several weeks of fruitless negotiations, place was informed of unfair listing, but then came in and pacted. Place is classified as a B-plus spot with $75 minimum for principals and $35 and room for choristers.

Turn Down Minn. Plan Curbing Rum Sale to Kids

Minneapolis, June 20.

The state legislature advisory committee has rejected the proposal for the state to give free service towarding checking of identification cards under a plan inaugurated here and now being used in a number of communities to prevent minors from buying liquor in nightclubs, etc.

Local nightclub owners worked out the plan and put it into operation. The nightclubs' service bureau issue the cards and then send them to the state's board of health vital statistics bureau for a recheck.

The vital statistics department asked for additional funds to carry the increasingly heavy load. It was stated one employee would have to be assigned to check the large number of cards coming from a half-dozen communities using the plan.

Legislature members opposing state aid were quoted variously. One said he believed "all nightclubs should be abolished." Another declared "let the nightclubs pay for the information if they want it." A third asserted the plan reminds him of the gestapo. Accordingly, the service will be discontinued.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 20.

Walter Conley bedded with slight setback.

James Whelen plenty happy by surprise visit from wife last week.

Benny Ressler took time out between rest periods to make an appeal for current War Bond drive, pacting $30,000 in sales and pledges.

Isabel Rook has been upped for mild exercise and shopping for the strictly abed gang.

S[illegible] Lipsey and his frau visited [illegible] Merryfield and the gang last week.

Your correspondent, Happy Benway, penciled in for an operation and may be bedded for some time.

Carrol Phelps, theatre manager from Florida, is newcomer at the Rogers.

Harry Jackson, vaude-burlesquer, cheered up by visit from wife and daughter.

Walter Hoban has improved so much that he's now in charge of the Rogers Victory gardens.

Howard Levy, anticipating okay from his Rogers medico soon, ogling time tables.

Larry Doyle, veteran ex-Giant baseballer, recently paid tribute to the colony gang when interviewed over station WNBZ by Johnny Grimes.

Newcomers at the Will Rogers are Joe Dabrowski, Ed Groething and Florence Cohen.

Ben Schultz, who cured here, now back on the job with Randforce circuit, Brooklyn, N. Y.

Bobby Hatz, ex-room-mate of your columnist, ended a year's stretch in Navy.

Write to those who are ill.

Actor Sam Bardy Nailed On Old Assault Rap

Sam Bardy, vaude and nitery performer, has been held for trial in special sessions court, N. Y., on a charge of assault brought by Mary Fasseo, 65, pianist. Bardy was released sans bail to appear for trial June 26. He was booked under his real name of Steve Brody.

Charge dates back to 1935, when Miss Fasseo claimed Bardy assaulted her on a New York street. Bardy was arrested at the time and paroled in custody of his attorney. Case was calendared three times and upon each occasion, according to the authorities, plaintiff failed to appear. It was continued at instigation of arresting officer, according to Bardy. Latter resumed professional engagements and claims he kept in touch with his then-attorney for a year or more and, when not hearing from him, assumed case had been dismissed.

Two weeks ago Bardy completed a season in burlesque and was engaged as emcee for a N. Y. nitery. When submitting his fingerprints, as required by law, he was snagged as a fugitive from justice on the old charge. When he appeared in court last week complainant also failed to appear.

Bardy claims the woman had fallen and, as he was assisting her to her feet, she turned upon him and accused him of knocking her down. He claims that he must remain without employment until matter is adjusted, not being able to get working permit while under the assault charge.

Rappaport, AGVA Dicker for Contract

Izzy Rappaport, operator of the Hippodrome, Baltimore, was in New York last week, enroute to Hollywood, and huddled with American Guild of Variety Artists on a pact for his theatre. Rappaport has designated Eddie Sherman, the indie agent booking the Hipp, to accept any "fair" deal.

Meanwhile, AGVA will make a study of the operation as to price scale and capacity before classifying the house.

Chi EMA Elects

Chicago, June 20.

Mort Infield, president, and Lyman E. Goss, Jr., secretary-treasurer, were reelected by the Entertainment Managers' Ass'n of Chicago at its annual meeting. James A. Roberts, who was second vice-president last year, moves up to first veepee and Thomas C. Burchill is the new second veepee. Richard C. Hoffman and Phil Tyrrell were elected to the Board of Trustees, the other members being David P. O'Malley, Sam J. Levy and Paul Marr.

Concluding arrangements were made for the club's fifth annual Play Day, which will be held at the St. Andrews Country Club on July 13.

Set for 1st Vaude Dates

Duke Art, Jr., whose novelty clay-modeling act has been confined to niteries, makes his intial vaude appearance Aug. 10 at the State, N. Y.

He's set the following week for the Capitol, Washington.

Talent Agents Form Nat'l Outfit

Chicago, June 20.

Representatives of 200 theatrical agents from Ohio to California met at the Bismarck hotel Sunday (18) to form the National Association of Theatrical Agents, a non-profit organization designed to advance and promote the welfare of booking offices, agents and managers throughout the country. Association will not supplant, but will supplement local organizations and act as clearing house for agent problems. It is the first national organization comprising theatrical agents ever formed.

Pro-tem officers elected are: Pat Iodice, Detroit, president; Jack Blue, Denver, first vice-president; Mary Caine, Cleveland, second v.p.; Will Hunter, Milwaukee, third v.p.; Lyman E. Goss, Chicago, secretary-treasurer.

'Surprises' Surprised

Hollywood, June 20.

Double trouble came to "Surprises of 1944," which closed suddenly at the Playtime theatre, with Dave Bennet, director, attaching the boxoffice for non-payment of salary and American Guild of Variety Artists holding up the bond.

AGVA claims a week's notice was not given and that the bond only guarantees a week's salary, without enough funds for closing notice time.

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Personal Management: AL BORDE

"Always Working"

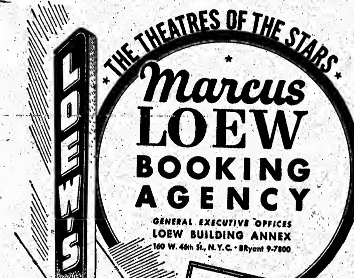
WHITEY ROBERTS

4th Week GLASS HAT

BELMONT PLAZA, N. Y. C.

"Whitey Roberts is terrific. Local impressarios who've been yapping for funny new personalities have one here."

LEE MORTIMER, New York Mirror.



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WARM Scranton, Pa.
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WBAX Wilkes Barre, Pa.

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NEW YORK

CAPITOL, WASH., D. C. Week June 29

OLYMPIA, MIAMI Week July 19

Just Concluded HIPPODROME, Baltimore

Exclusive Management

FREDERICK BROTHERS AGENCY, INC.

New York Hollywood Chicago

Camp Shows' Talent Hunt Opens In 27 Key Cities With Outlook Better

Machinery has been set up in 27 major cities for USO-Camp Shows' talent hunt which starts this week. Several auditions were held Monday (19) and yesterday (20), but most are scheduled for later this month. Audition applications received in advance suggest that Camp Shows will acquire sufficient new talent to bridge the gap created by the Army's increased demands for show units.

Although New York isn't holding auditions, the homeoffice has inquiries about auditions, indicating increased interest in auditions. Letters are referred to local audition cities.

Camp Shows denies recent stories that only novelty and girl combo acts are wanted. Officials say they need comics, male or female; singers, dancers, jugglers, mimics and puppeteers. There's a critical need for guitarists and accordionists as accompanists.

Only acts they can't use are those needing heavy props or complex stage facilities. Type of acts hired, in the last analysis, says Camp Show, depends on the Army, which sends Camp Shows its specifications each month.

GRAND TERRACE, CHI, PREPS COLORED SHOW

Chicago, June 20.

Grand Terrace Cafe, located in the heart of the city's colored section, will reopen June 29, after being closed for three years, with all-colored show. Spot is undergoing renovation.

With Vivian Anola producing, opening bill will consist of Darlings of Rhythm 14-piece girl orchestra, a line of 14 girls, Two Bits of Rhythm, Mayberry and Johnson, Joe Stack, Jessie Davis and others, still to be booked.

New owners plan to take entire personnel of first show and use them in a vaudeville unit after eight weeks at the cafe.

Chi $1,200 Judgment Vs. USO for Performer

Chicago, June 20.

Judgment for $1,200 was entered against USO-Camp Shows, Inc., by Judge Charles Daugherty in municipal court here last week in favor of Billy Blake for balance of salary due under an unfinished contract. Decision is said to be first of its kind rendered against the camp show organization.

Complaint, filed Feb. 14, 1944, by Henry A. Kalcheim, stated that Blake entered into a six-month contract in August, 1943, with USO-CSI and was dismissed from the unit in which he was playing in November, 1943, without proper notice. Kalcheim's argument that this constituted violation of an agreement by USO-CSI was upheld.

Harlem Theatre in AGVA Snarl on Cancellation

Bud Harris and Miss Floyd, Negro mixed team, were cancelled before opening at the Apollo theatre, Harlem, N. Y., last Thursday (15). Team had play-or-pay contract with Morris Schiffman, operator of house, who is alleged to have merely informed act "he couldn't use them" when they put in appearance for rehearsal.

American Guild of Variety Artists informed Schiffman that he was liable for the week's salary and gave him until tomorrow (22) to pay up or it would declare house unfair and pull out the incoming show.

Felix Young's L. A. Copa

Felix Young will reopen the Trocadero, Los Angeles nitery, Aug. 1, under a new name, the Copacabana. Current operators move out July 1, allowing a month for redecoration before the reopening.

It will be Young's second try on the same location.

Flo Dempsey Found Ill and Destitute

Florence Dempsey, 46, known in private life as Mrs. Florence Gaffney, was found ill and destitute last Friday (16) in her New York apartment and removed to Knickerbocker hospital, N. Y., where it was said the former vaude-burlesque actress was suffering from malnutrition. She admitted she hadn't eaten for days.

When partly resuscitated, Mrs. Gaffney stated that her husband, Herbert J. Gaffney, had deserted her.

She had made no appeal to any of the actor charities, Miss Dempsey revealed.

AGVA Fights Cut In Nitery Pay

Acting on complaints that members have been approached by agents and nitery operators to take salary cuts in spots proposing to absorb 10% of the 20% tax effective July 1, American Guild of Variety Artists has warned its memberships that by so doing they would not only be violating contract rights but would also be liable to punishment for infraction of rules.

Theatrical agents, who, according to Matt Shelvey, national director of AGVA, are representing many nightclub owners in the movement to slash performers' salaries will win themselves a spot on organization's unfair list.

Sunbrock Forfeits $1,900 In AGVA Salaries

Larry Sunbrock forfeited $1,900 cash in salaries to three American Guild of Variety Artists member-acts when he couldn't use them through inability to get a license for his thrill show couple weeks ago in Toronto.

Chicago local of AGVA made Sunbrock post amount involved to cover salaries of the Great Ringer, the Arleys and Three Franks for the Canadian date. When date was cancelled Sunbrock tried to retrieve the coin, but no dice.

April's $4,504,000 in Cafe Taxes New High; Was 1st Mo. of 30% Tax

Washington, June 20.

Last April, first month of the 30% nitery tax, the Treasury took in $4,504,000 from that source, for an all-time high. This contrasts with $1,772,000 for March and $1,680,000 for April, 1943.

Figures for April have just been compiled by the Bureau of Internal Revenue and the general feeling here is that the nightclubs are lucky the totals were not in before Congress voted to cut the bite to 20%. Otherwise, there probably would not have been any reduction.

The $4,504,000 was a surprise even in Treasury circles. At the time, Under-Secretary of the Treasury John L. Sullivan aggressively opposed the cut, he argued there usually is a drop in revenue for the first month or two that a tax is increased but that the figures get back to what they should be after the public gets used to the higher levy.

There is still no indication of what the May take will be from the night spots and the belief here is that it will be lower than April. An Internal Revenue spokesman admitted that many places kept open most of April hoping to regain lost patronage, and then folded the end of that month. Another point is that, while the tax rate was upped 600%, the dollar value of the tax increased only 300%—an indication that business was probably cut in half.

One effect of the April tax, however, is to make more difficult the job of Senator Sheridan Downey (D., Calif.) who has announced he will press for a further reduction in the bite during the fall. He had stated that he could probably convince Congress that the Treasury could get more money with a 10% tax than with the new 20% figure. The 20% rate goes into operation July 1 and, unless it delivers as much as is taken in during the three 30% months of April, May and June, Downey is heading for trouble.

Walter Winchell and the nitery tax figured twice in the House last week. Clare Hoffman (R., Mich.) got steamed up over a Winchell newspaper column item and told the House:

"Winchell, lieutenant commander in the Navy, although not speaking as such, recently threatened that unless Congress took certain action reducing the tax on night clubs, the actors' union would forbid members from participating in bond rallies." The inference was that Winchell would crack the whip over the nitery entertainers.

Last Friday (16), Rep. Henry M. Jackson (D., Wash.) retorted in a statement in which he said in part:

"I have read the quoted portion from Mr. Winchell's column and find nothing in it which indicates that Mr. Winchell advocates any such course of procedure. It seems that Mr. Winchell merely reported that the nightclub actors' union planned to take steps against participating in war bond drives unless the 30% tax was cut. He did not endorse any such contemplated step. I am at a complete loss to know how the gentleman from Michigan could possibly infer that Mr. Winchell was advocating any such thing."

AGVA CLAMPS DOWN ON TEENSTERS IN NITERIES

Los Angeles, June 20.

Los Angeles nitery operators will lose their American Guild of Variety Artists contracts if they persist in hiring under-age entertainers, according to Florine Bale, western director. Warning was issued after a recent trial of an Army captain during which testimony showed that a 17-year-old girl was working in one of the top night spots.

State law prohibits entertainers under 21 from working in establishments where liquor is sold.

Sheila Barrett opens June 23 at Park Plaza, St. Louis, for three weeks.

Variety Bills

WEEK OF JUNE 22

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (22)
Sammy Kaye Orc
Ross Sis
Paul Winchell
State (22)
Denny Beckner Orc
Manuel Viera
Gay 90s Rev
WASHINGTON
Capitol (22)
Coco, Steve & Eddy
Jane Pickens
Syd Chatton
Linda Moody

Paramount

NEW YORK CITY
Paramount (21)
Chas Spivak Bd
Wesson Bros
Tip, Tap & Toe
CHICAGO
Chicago (21)
Harry Richman
Dave Apollon Co
Son & Sonny
Gals
MIAMI
Olympia (21)
Mildred & Maurice
Wacky Wayne
Nino Ghezzi
Henri Therrien
Pat Henning Co
OMAHA
Orpheum (21)
Ozzie Nelson Bd
Harriet Hillard
Harris & Shore
Lindsay, LaV & B
West & Lexing

RKO

BOSTON
Boston (22)
Blind Date
Arlene Frances
Bob Chester Orc
Criss Cross
(15)
B Sherwood Orc
Margo
Rufe Davis
Anne Rooney
Coco, Steve & Eddie
CLEVELAND
Palace (22)
Tars & Spars
(15)
Xavier Cugat Orc
G & G Bernard
The Garcias
Kurt Rollini
COLUMBUS
Palace (27-29)
Jerry Wald Orc
Patricia Morison
Oxford Boys
Great Ballentine
(20-22)
Vaughn Monroe Orc
Hal Sherman

3 McNallie Sis
(25-28)
Byrne Sis
Monty Wolf
Fichler & Harriet
Bentu Bros & Rita
HARRISBURG
State (22)
B Ross's Horseshoe
HARTFORD
State (23-25)
G White's Scandals
CAMDEN
Towers (23-25)
Kay & Kay
Larry Albert
Frolickers
Grandma Perkins
3 Little Sis
PHILADELPHIA
Carman (23)
3 Hearts
Harry Steffen
Jackie Green
4 Creolons
SPRINGFIELD
Court Sq. (22-25)
Cabineers
Hal Sand's Girls
Sammy Moss
Jacqueline Hurley
Jo & Joey Mack
Lew Hamilton
WOONSOCKET
New Park (25)
Allen Bros & L
Al Rome & Co
Ferrari & DeCosta
Milton Blakely
Hibbard & Bird

Southern

ALABAMA
Mobile
Lyric (22-25)
Broadway Brevities
Salisbury
State (22)
Naughty But Nice
Wilmington
Carolina (22-24)

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
Rosetta Williams
Henry Day 3
Edythe Franklin
Sandy Sandifer Orc
John Kirby Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Eddie Mayehoff
Hernan Chittison 3
Rose Murphy
Melissa Mason
Evelyn Knight
Stuart Ross
Cafe Society (Uptown)
Hazel Scott
Jimmy Savo
Mildred Bailey
Eddie Heywood Orc
Cafe Society (Downtown)
Ida James
Josh White
Edmond Hall Orc
Bengazi 3
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C Codolban Orc
Lew Mortimer
Garron & Bennett
Whitey Roberts
The Gaynes
Dorothy Shay
Glamour Girls
Payson Re Orc
Hotel Commodore
Boyd Raeburn
Hotel Dixie
Al Trace Orc
Tony Arden
Dequincey & Givens
Hotel Edison
Lawrence Welk Orc
Hotel Essex House
Harold Stern Orc
Hotel Lexington
Lani McIntire Orc
Momi Kai
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Dean Hudson
Hotel McAlpin
Gladys Tell
Ernest Hamory
Eric Correa Orc
Hotel New Yorker
Tony Pastor Orc
Mary Jane Yeo
Mary Jane Lawson
Peggy Wright
Bob Ballard
Arnold Shoda
Hotel Park Central
Louis Prima Orc
G & G Bernard
Hotel Pennsylvania
Glen Gray
Hotel Pierre

Cammy
La Vie Parisienne
Rita Angel
Lou Fuld
Reye Reyes
Leon & Eddie's
Wendy Bishop
Eddie Davis
Sherry Britton
Cordova Trio
De Maye & Moore
Joan Summer
Johnny Thompson
Lou Martin Orc
Monte Carlo
Dick Gasparro Orc
Elayne Hume
Ralph Rotgers Bd
Nina Orla
Joe Ricardel Orc
Old Roumanian
Ralph Fielder
Harriet
Vera Niva
Murray White
Sadie Banks
Joe LaPorte Orc
Queen Mary
Naya Grecia
Castaino & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Clark's Hawaiians
Rollina 3
Harold Green
Harry Reser 4
Novelaries
Sig Schatz Orc
Ruban Bleu
Imogene Coca
La Villa
Cedric Wallace Trio
Irwin Corey
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
R Barragan's Orc
Victory Boys
Lysa
Versailles
Robert Field
LeBrun & Campbell
Florence Lessing
Betty Jane Smith
Jeri Sullavan
Ray Sinatra Orc
Machito Bd
Zanzibar
Mills Bros
Marva Louis
Berry Bros
Tina Dixon
Bill Bailey
Irv Carroll
Peewee Marquette

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK PARAMOUNT BUILDING
BEVERLY HILLS, CAL. CALIFORNIA BANK BLDG.

Huntsville
Grand (20)
Broadway Brevities
GEORGIA
Augusta
Modjeska (22-24)
H'wood Scanties
Columbus
Royal (22-24)
Victory Rev
Rome
Gordon (21)
Broadway Brevities
NORTH CAROLINA
Charlotte
Broadway (23-24)
Naughty But Nice
Linton DeWolfe Rev
SOUTH CAROLINA
Anderson
Criterion (19-20)
Renfro Valley Show
Columbia
Carolina (21)
Stork Club Scandals
Charleston
Victory (19-20)
Stork Club Scandals
Sumter
Sumter (21)
H'wood Scanties
Spartanburg
State (19)
H'wood Scanties

Warner

NEW YORK CITY
Strand (23)
Louis Prima Orc
The Fontaines
Ben Beri
Phil Regan
(16)
Cab Calloway Orc
PHILADELPHIA
Earle (23)
Cootie Williams Orc
Ink Spots
Ella Fitzgerald
Moke & Poke
Ralph Brown
(16)
G White's Scandals
PITTSBURGH
Stanley (23)
Henry Busse Orc
Wally Wes
Raynor & [illegible]
(16)
Cootie Williams Orc
Ink Spots
Ella Fitzgerald
Moke & Poke
Ralph Brown
UTICA
Stanley (27-29)
Tommy Tucker Orc
(16-18)
Tars & Spars
WASHINGTON
Earle (23)
Dolorez Evers
Roxyettes
Eileen O'Hare
(16)
Murphy Sis
Eileen Ringer
2 Winter Sis
Roxyettes
Harry Steffen

Independent

NEW YORK CITY
Music Hall (22)
Don Cossack Co
Serge Jaroff
Carlton Emmy
Marie Grimaldi
Geo Young
Roxy (21)
E Madriguera Orc
Patricia Gilmore
Hazel Scott
Joe Besser
Carmen Amaya
NEW YORK
Crotona (20)
Senor Cortez
Flying Berry's
Byrne Sis
Jo & Joey Mack
3 Beverly Sis
Bill Haley
Bolin & Mathews
Lyons & Lyon
Apollo (23)
D & D Fellues
LONG ISLAND
Lynbrook (24-25)
Senor Cortez
Don Ricardo
Charles Page Co
Hill Sis
One to fill
Jamaica (22-25)
Murray Amsterdam
Rex Owen
Eddie Hanly
Gonzales 2
3 Drakes
(22)
Don Ricardo
3 Beverly Sis
(Two to fill)
AKRON
Palace (23)
Howard's Gay 90s
ATLANTIC CITY
Steel Pier (24-25)
Frankie Carle Orc
Ladd Lyon
Mom & Yacopelli
Muriel Lane
June Taylor Gls
Mage & Karr
BALTIMORE
Hippodrome (22)
Cutts Bros & M
Donna Dae
Kidoodlers
Waller O'Keefe
Jim Wong Tr
State (22-24)
Lyons & Lyon
Jack Edwards

Eddie Steele
Garland Wilson
Club 18
Roy Sedley
Vince Curran
Jerry Blanchard
Ann Paige
Eddie Lord
Ruth Wynn
Marsha Kent
Gordon Andrews O
Frankie Froeba Orc
Club 51
Frankie Hyers
Pat Harrington
Jack Sharkey
"Prof" Adducie
Ben Tracey
Hilda Taylor
Peggy O'Neill
Marie McCall
[illegible]
Ben Tracy
Benny Martini Orc
Club 1-2-3
Roger Stearns
Copacabana
Bert Wheeler
Paul Douglas
Dolores Grey
Eunice Healey
Don Dennis
Dana Bari
Dee Turnell
Shep Fields Orc
Myrus
Eddie Garr
Ellsworth & F'child
Stanley Melba Orc
Hotel Plaza
Hildegarde
Leo Kahn
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Walter Perner Orc
Johnny Cook Orc
Hotel Savoy Plaza
Clemente Bd
Narita
Bob Simone Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
De Angelo & Vanya
Ray Terrell
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Morton Downey
G Hamilton Orc
Mischa Borr Orc
Hurricane
Mickey Albert Orc
Bobby Baxter
Harpers & Dale
Hur Honeychiles
Chuck & Chuckles
Jimmy Kelly's
Glenda Hope

Artists Do Your Bit!!
Acts WANTED for Overseas and Hospital Shows for U.S.O.
See EDDIE SMITH
Paramount Building, New York

Frank Marti Bd
Coq Rouge
Dick Wilson Orch
B Bizony Ensemble
Diamond Horseshoe
Bob Hall
La Pierre
Frank Ross
Herman Hyde & Co
Hazel Mangean 4
Marcia Dale
Cecil Lewin
Gloria LeRoy
Billy Banks
Four Rose Buds
Bill Quentmeyer
Mitchell Brother
Mitchel Edwards
Mili Herth 3
Vincent Travers Orc
G'wich Village Inn
Mervi Louis
Bob Howard
Ryan Twins
Fred Koval
The Harlequin
Hannah Williams
Fisher & White
Margo
Irving Conn 3
Hotel Astor
Harry James Orc
Hotel Belmont Plaza (Glass Hat)
Jeanne Lynne
Jo Ann Collier
Mova Gifford
Roberto & Alda
John Rockwood
Renee
Rosita
Margaret Gray
Virginia Fat
Carter & Ross
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Chela Campos
B Reilly
Marilee Echols
Hararip & Hilda
Servando Diaz 3
Machito Rhumba Bd
Latin Quarter
Witsons
Mazzone & Abbott
Doc Marcus
Sylvia & Christian
Adele Parish
Gandsmith Bros
H Williams 3
Don McGrane Orch
Teddy Martin

Bond Front

Continued from page 4

solicitation, according to NAB, cover the late arrival or non-arrival of promised Treasury transcriptions. Another is the failure of the Treasury to list names of copyright owners of musical compositions used in transcriptions, so that stations can arrange payment where the discs are locally sponsored.

San Anton's Drive

San Antonio, June 20.

The local motion picture industry threw its weight into the Fifth War Loan drive with a pair of slogans "Fight by His Side" and "Let's Be First in the Fifth."

E. E. Collins, industry chairman and city manager for Interstate Theatres Circuit, said that all local theatres will cooperate in the drive with special stunts, premieres and special shows.

A "Victory Premiere" of "Dr. Wassel" is skedded for tomorrow (21) when admission will be by war bonds.

$17,000,000 In Pitt

Pittsburgh, June 20.

War Bond show at Forbes Field last Wednesday night (14) featuring flock of Hollywood stars drew record crowd of 35,000 who bought a total of nearly $17,000,000 in bonds.

Talent included Ingrid Bergman, Oscar Levant, Paul Lukas, Ray Bolger, Pvt. John Payne, Lt. William Holden, Paul Whiteman, guest-conducting a 52-piece Army Air Force band, and Eileen Woods.

Troupe took off from here for Philadelphia but Miss Bergman left Pittsburgh and returned to Hollywood to begin "House of Dr. Edwardes" for David O. Selznick.

2 Va. Nights Sold Plenty

Lynchburg, June 20.

War bond and a wrist watch were presented to two Virginia managers—Roscoe Drissel of Loew's, Norfolk, and Robert Coulter of Byrd, Richmond, for outstanding bond sales during Fourth War Loan Drive. Presentation was made at a luncheon in Richmond by Gov. Colgate W. Darden.

Drissel's total sales were $539,925 and Coulter's $1,338,425.

Rome

Continued from page 1

made available for exhibition in that country.

But the most important job is still ahead, that of reopening French, Norwegian, Dutch and Finnish houses [illegible] to be given French dubbing treatment is Metro's "Gaslight", which is currently being exhibited in the subsequents in this country. U. S. film companies are currently replenishing the 40 original pictures made available for showing in these liberated areas with the invasion of the Continent. Warners reportedly is dubbing two of its most important future releases in French, "Saratoga Trunk" and "Arsenic and Old Lace".

Sonja Henie's starrers, including 20th-Fox's "Sun Valley Serenade" and others, are expected to prove popular in her native Norway when they are shown there. Charles Boyer's films are expected to be terrific grossers in his native France, and so on down the line.

Policy of OWI is to present entertainment films in newly-open markets that are slanted to present the U. S. mode of living in the best way possible, as a means of rehabilitating peoples in those countries.

Nite Club Review

Copacabana, N. Y.

Bert Wheeler with Paul Douglas, Dolores Grey, Eunice Healey, Don Dennis, Dana Bari, Dee Turnell, Samba Sirens (8); Shep Fields and Frank Marti bands; songs, Eddie de Lange and Sammy Stept; produced by Douglas Coudy; costumes and millinery, Ted Shore (Brooks); $3 and $3.50 minimum.

Monte Proser has his Copa back in the groove again with this new hot weather revue (spot will remain open throughout the summer) which also inaugurates a name band policy at this nitery. Heretofore relying on more moderate "society" bands to alternate with Frank Marti's Latin dansapation, Shep Fields plus a full WOR-Mutual wire will "popularize" the Copa for the masses. Abe Lyman and Sammy Kaye are mentioned to follow Fields.

New also to Gotham niteries is Bert Wheeler, vet comedian of almost every form of show business, from stage to screen with radio and the varieties in between. He works with Paul Douglas, the radio announcer, also marking a debut in the saloon circuits; they're an expert pair indeed with their comedy heckling, aided by Arthur Rice, as Douglas' stooge, and further fortified by Shea & Raymond with their standard legmania, hokum jitterbugging and deadpan comedy.

Wheeler's work with Douglas reminds of his last-season click with Frank Fay in a Paul Small vaude show. In fact both have borrowed one very funny bit from Fay, that high-pocket cut of trousers and the long crimson tie with the tie-clasp way below midriff. Only thing lacking are Fay's takeoff-winged oxford shirts.

Dolores Grey (New Acts) is a Proser discovery given a tophole introductory fanfare under Mary Martin's auspices, latter officiating as hostess at a cocktailery opening night at the upstairs Copa bar, to intro the Coast starlet. Also debuting is a beauteous ballerina, Dee Turnell, with a classy chassis and looks, indicating she should move into the Zorina division on personality alone. She works in and out of the revue which also subfeatures the expert hoofing of Eunice Healey; Don Dennis as juve; and Dana Bari with her Latin songs. Per usual the Copa's Samba Sirens are an octet of nifty femmes by whom couturier Ted Shore has done handsomely with his gay and colorful costumes.

Fields' all-reed combination is a strong musical outfit whose capacity for turning out solid dance and listenable music seems lost in such a spot as this. There isn't a dance floor to speak of, and what with playing for the show (which it did exceptionally well opening night) and alternating with Frank Marti's neat Latin combination, very little was heard of the combo when caught. Meredith Blake is featured vocalist. *Abel.*

N. Y. Nitery Followup

Dacita (ex-ballroomologist, Dacita & Tarant) has been shaking the maracas in front of rhumba combos the past few seasons, starting at the Rainbow Room, N. Y., but really is riding the crest of an unusual ballyhoo dating from her Little Palm Club, Miami Beach, engagement last winter. Thus she came to Sherman Billingsley's attention, and for once a rhumba band is more than one-to-fill at the Stork. A personality looker, she has five men who give with plenty of Latin tempos, and trumpeteer Clarence (Mac) McCormick rides a neat note. Dacita is Mrs. McC. in private life. Russ Smith's band comes in next week for the straight dansapation. The Stork, incidentally, has decided to make the 30% tax official; a more or less permanent partition separates the dancers (subject to the tax) from the non-taxpayers. Incidentally, La Martinique and other N. Y. bistros are now mapping non-tax rooms, i.e., just for the sit-and-drink trade, thus sidestepping the tax rap. *Abel.*

All this and Eddie Davis too would be a natural reaction from most customers viewing the new show that bowed in recently at Leon & Eddie's, N. Y. Most startling departure from previous revues is debut of stripper Sherry Britton as a songstress, prompted, according to Davis, by the flood of fan mail from servicemen. Boys didn't ask her to stop stripping and take up new career, understand, she just thought it would be nice to make a change. Miss Britton sings "Pin-Up Girl," special material, and does okay. She's also back later for her more familiar brand of entertainment.

Line of eight gals and emcee Johnny Thompson bolster the show which offers Joan Sommers, shapely and personable tapper; Wendy Bishop, blonde looker on for three songs; the Cordova Trio in a scowling Bolero, and De Maye & Moore in a tumbling and twirling takeoff on ballroom terping. Thompson also baritones pleasingly. (He's reviewed more extensively under New Acts.)

Davis, of course, wraps things up with his old and new routines. Whether it's opera, "Besame Mucho," or the inevitable "mountain," he always clicks with the payee, 30% tax or no 30% tax. Good turnout for the new bill. Lou Martin's combo standard as usual. *Donn.*

Summer budgetitis has overtaken the Versailles, perhaps, but there's nothing especially skimpy about its new show. It's lacking in name value, but has enough flash, youth, good costuming and the usually fine pacing of Boots McKenna's staging to give the layout an overall satisfactory effect. There's Jeri Sullavan (New Acts), cute CBS singer, for headlining; Robert Field, goodlooking young emcee who has his own singing spots in the ensemble routines, which he puts over well; Le Brun and Campbell, standard-type ballroom pair who look best when the male whirls the blonde gal over his head; Florence Lessing's ballet-style terps get over; Betty Jane Smith also does okay on the hoof; and there's Paul Duke with his expert legerdemain of cigaret-cigar-pipe manipulation and that nifty finale turn with the razor blades. Then there is the six-girl Versigns line for looks and Ray Sinatra's orch plays neatly for both show and dancing. *Kahn.*

Fernando Vilches with his unusual flamenco solos on the tenor sax is the star of the New El Chico show which Greenwich Village spot, incidentally, continues the highlight with the class export-import Latin crowd. Boniface Benito Collada is still convalescing in upstate N. Y., but his picturesque bistro continues a clicker. *Abel.*

Unit Review

'Alaskan Stampede'
(COLISEUM, CHI)

Chicago, June 17.

"Alaskan Stampede," musical extravaganza on ice in two parts, produced by Leo A. Seltzer; staged by Seltzer and Harold M. Sherman; book by Seltzer and Sherman; music by Leonard Whitcup and Wilson Sawyer; orchestrations, choir and orchestra direction by Sawyer; dialogue and pantomime direction by Clarence M. Shapiro; choreography by Edward Noll transposed to ice by Mimi; costumes designed by Dorothy Whitney and Franz Pallister. Opened at Coliseum, Chicago, June 16, '44; $3 top.

Principals: Wini Shaw, Harold Danks, Margaret Spencer, Earl Covert, Mimi, Evelyn Chandler, Bruce Mapes, Richard Earle, Fred Sullivan, Gilbert Ferguson, Mary Ellen Bacon, Inez Hammond, Ice Skating Ballet.

In "Alaskan Stampede" Leo A. Seltzer had a unique and revolutionary idea, combining an ice show with a sort of musical comedy plot and what was intended to be colorful, spectacular bits of pantomime. Unfortunately it turns out to be neither fish nor fowl with the only meat furnished by the brilliant skating numbers of Evelyn Chandler, Bruce Mapes, Mimi and the singing of the three main principals, Wini Shaw, Earl Covert and Margaret Spencer.

The trite plot, represented by a badly written book, has to do with a young Eskimo boy who gets sick, an army pilot who flys through storms for the necessary serum to save his life and a girl who worries, in a musical comedy way, until he safely returns. Preceding the modern story, is a Gold Rush sequence of frontier days. Between the love interest is a dog sled race; a company of soldiers drilling and the ice-skating routines.

Five stages are used in unfolding the panoramic events with changes of scenes done by lights, which were not very expertly operated on the opening night, and combined with bad timing of the action, resulted in a dull and listless performance. Actors were further handicapped by a microphone system that made [illegible] worse than the lines they were compelled to speak.

Margaret Spencer and Earl Covert, recently in "Blossom Time," carried the romantic interest and delivered their songs in good style. Wini Shaw, as "Klondike Kate" did likewise. Among the bright spots is the figure skating of Evelyn Chandler and Bruce Mapes and the rhythmic ice-skating of Mimi. Miss Chandler's work is outstanding. Ice skating ballets are fairly interesting with the "Storm Ballet" the best of the routines.

Score by Leonard Whitcup and Wilson Sawyer has some tuneful numbers, best of which are "Headin' for Alaska," "Mushing Along," "Please God Take Care of My Man" and "You're My Guiding Star." Orchestra is supported by a good choir and the scenic effects, done by the Oberdeck Studios, are lavish, but it is hard to believe that Harold Sherman, who rated kudos for his screenplay of "Mark Twain," had anything to do with the book. Show needs plenty of tightening up and no little cutting. *Morg.*

Inside Stuff—Legit

Not included in the "Variety" summary last week of musical failures of 1943-44 was Vincent Youmans' Revue, which played several weeks out of town, stopping in Boston. Actually it was not a legiter, being under the jurisdiction of the American Guild of Musical Artists, which classed the attraction as a "concert revue," routined with ballet and musical numbers.

Youmans' attraction was bankrolled by Doris Duke Cromwell, who set aside $175,000 for that purpose, especially earmarked so that any personal legal entanglements would not interfere with the presentation. Show went approximately $125,000 in the red. Otherwise, $1,735,000 was dropped by 11 other musicals.

Youmans is in Arizona again for his health, his stay being indefinite.

Another show not included was Katherine Dunham's "Tropical Revue," which started as a stop gap booking in N. Y., but stayed. Taking to the road, the colored dance-revue fared excellently. In San Francisco and one other stand it grossed as high as $37,000 weekly.

Although Arthur M. Wirtz and Bill Burke, his associate, have indicated they would enter the legit field, purchase by them of costumes and settings of "Dream With Music," costly musical flop which recently stopped at the Majestic, N. Y., was not made for that purpose. The "Dream" production, or part of it, will be used for Wirtz's annual circus at the Chicago Stadium, which he operates.

Deal for the purchase of the "Dream" material was quickly consummated, price being $6,500. Costumes alone cost $40,000, but are not applicable for general rental because of their type. Salvage of the costumes and drapes was small compared with the original cost of "Dream," more than $200,000 on the wrong side of the ledger.

Sonja Henie and Wirtz will present their newest skating revue, "Hats Off to Ice," at the Center Radio City, on Thursday (22), Burke being managing director.

What was described as a "dramatized revue" of Ben Hecht's book on anti-Semitism, "A Guide For the Bedevilled," was staged at Carnegie Hall N. Y., Sunday (18) evening, participants mostly being of the legit stage. Presented in the radio manner by Yasha Frank, with Sterling North the narrator, but not broadcast, those in the performance were Stella Adler, Hester Sondergaard, Jacob Ben-Ami, J. Edward Bromberg and Martin Gabel. The event was under the auspices of the Emergency Committee to save the Jewish people of Europe and petitions were circulated in an appeal to President Roosevelt.

Louis Nizer, as a special guest, reminded the audience the type of human the Nazi is and minced no words, terming all as Germans in his address, "What To Do With Germany." Elizabeth Bergner was also slated to appear but illness kept her away, Mady Christians replacing.

Boston engagement of "3 Is a Family," which is in its eighth week there at the Colonial, is unique because of the fact that when the comedy was originally shown there it flopped. At that time it was called "Wife Takes a Child," being withdrawn after one week by John C. Wilson.

Stated that the actual reason for yanking the show then was an argument between the manager and the Ephrons, who wrote it, Wilson being so angry that he abandoned all claims to the play. John Golden then obtained the rights, presenting the show under its present title after script revisions. John Pollock and Max Siegal of the Golden staff have an interest in "Family," original of which is current at the Belasco, N. Y., while a third company is planned for the Coast.

Lt. John Mason Brown, drama critic of the N. Y. World-Telegram, now on leave and the first officer to return to New York from the invasion front, was interviewed at Naval headquarters, N. Y., Saturday (17). He was aboard a warship amid the American fleet protecting the landing forces and it was his duty to give a word picture of what went on to the men below decks by means of a microphone from the bridge.

Brown said that at first the position of the invaders was precarious. He also mentioned having seen Sam Byrd, former actor, who is a Naval lieutenant with the American fleet in British waters.

"Tobacco Road" has never played Chicago, but is still trying. Mayor Edward Kelly calls the Jack Kirkland drama indecent, and it has only played on the outside fringes of the Windy City. This being an election year it was hoped that the restrictions could be lifted. Accordingly, a representative was dispatched to see Congresswoman Mary Norton of New Jersey, political friend of Mayor Kelly and the Hague administration. Whether Mayor Kelly will relent and accede to the pleadings is problematical. The producers of the show feel that "Tobacco Road" could run for one solid year in Chicago.

American Actors Co., via Helen Thompson, mail-soliciting known backers of legits, to read the script of "You Touched Me," comedy by Donald Windham and Tennessee Williams, planned for fall production. Letter mentions that "$20,000 for the production has already been spoken for."

Test Suit Filed On Tix Delivery

Edict of Paul Moss, N. Y. commissioner of licenses, prohibiting brokers from collecting fees for the delivery of tickets to offices and homes, will be tested in court, two similar actions by agency firms being likely. First proceeding has been filed in supreme court on behalf of McBride's by attorneys Sullivan & Cromwell.

The application is for a declaratory judgment, putting the question directly up to the court as to whether delivery fees are legal under the N. Y. state ticket statute. Agency contends that such fees are bonafide, having nothing to do with the actual sale of tickets, usual deliveries being 25c per ticket or 50c for two or more tickets. Moss claims that any money charged in addition to the allowed 75c premium and federal tax is part of the ticket price.

Delivery fees have been customary in the larger agencies for many years but it appears that smaller agencies have taken advantage of the practice. Legit ticket code is at variance with Moss's stance, limiting delivery fees at 50c to any one customer, regardless of the number of tickets involved.

It was expected that the independent agencies would act in concert with McBride's but there was delay in preparation of the papers. Application is expected to be filed early next week for the indies by attorney Daniel Riesner.

EQUITY EASES RULE ON SUMMER STOCK

In an experimental move to aid summer stock operators, Equity has suspended its rule requiring six players to be permanently engaged. Unless actors are given a contract for at least two weeks, managers must pay the maintenance of $3 a day, or $21 for the rehearsal week prior to performance. New rule applies to summer stocks and is only for this summer.

Concession came when it was pointed out that stocks as units will switch from one stand to another. Under the original rule, managers would be required to pay salary to "permanent" players, regardless of how few were used. Change was made after Theron Bamberger discussed the difficulties of summer stock operation. His Bucks County Pa., summer outfit moved to the Bellevue Stratford hotel, Philadelphia last season, is again playing that spot.

'7 Arts' Opens Dec. 7

Billy Rose has Pearl Harbor Day set as the date for his "Seven Lively Arts" revusical to reopen the Ziegfeld, N. Y., as a legit house.

Dec. 7 and "Seven Lively Arts" are deemed a natural affinity.

Price In "Red Mill"

Minneapolis, June 20.

Georgie Price's next engagement following his appearance at the Hotel Radisson Flame Room here will be with the St. Louis Civic Opera company, in the Fred Stone role in "The Red Mill."

Lindsay-Stickney Refuse To Go On Breadline

Howard Lindsay and Dorothy Stickney have inserted an "At Liberty" ad in this issue of "Variety" as the result of a gag suggested by Bennett Cerf, who hosted the couple at one of the parties celebrating their withdrawal Saturday (17) from "Life With Father," Empire, N. Y., in which they appeared for five seasons. Lindsay wrote the long-running laugh play with Buck Crouse, who thinks he may have to pay for his share of the insertion.

Lindsay at last reports hadn't sheared off the red mustache required for the part. But he's "chopped it a little." Arthur Margetson and Nydia Westman are the new leads in the Oscar Serlin-produced cleaner-upper.

N. Y. Adds 2 More Flops From Coast

Regularity of highly touted Coast plays flopping on Broadway was called to attention last week when two such attractions joined the exit list, "Slightly Scandalous" (cast and rehearsed in Hollywood) stopped at the National after seven performances and "That Old Devil" was yanked after two weeks at the Playhouse.

In the past two seasons there were similar mistakes sent east, and during this season at least two other flops from the same origin went into the red, they being "But Not Goodbye," which played less than a month, and "Mother's Day," taken off after a solo week.

Only money show from the Coast in recent years is "Good Night Ladies," something of a Chicago wonder and now touring the midwest. Whether it will be brought to Broadway is not certain because it is a rewrite revival of a 24-year-old farce, "Ladies Night In a Turkish Bath." Last winter when it was riding high in Chi, the management turned down suggestions to book the comedy into New York, unless it was guaranteed yet a second company is being cast on the Coast. "New Meet The People," highly regarded in Hollywood, is not slated for Broadway. Original "Meet The People," from the Coast, failed to operate profitably on the main stem several seasons ago.

Catholic Univ. Show In Theatre Guild Tryout At Westport for Broadway

"Sing Out Sweet Land," which attracted professional scouts when presented in Washington recently by Catholic University, will be given a tryout at the County Playhouse, Westport, Conn., by Lawrence Langner, who formerly operated that house with summer stock, but has devoted most of his time to Theatre Guild productions in the past two years. Shows slated for Broadway in the early fall, spans three centuries of America with song and dance, being as highly regarded as Catholic U's "Count Me In," two years ago.

Latter musical was regarded as a sure thing when regularly presented in Boston by Lee Shubert and Harry Kaufman, but failed when brought to Broadway. It was later discerned that virtual capacity attendance in the Hub was due to praise from Catholic pulpits, and while the same support was accorded the show in New York, similar box office results failed to materialize.

It is Langner's notion that "Count Me In" was gagged up too much, and he intends to make the Westport showing as near like the original performance as possible. "Sweet Land" is the idea of Walter Kerr, who was co-author of "Count." He staged the new show in collaboration with Dr. Josephine McGarry Callan.

Casting for 2d 'Ladies' Co. Completed on Coast

Los Angeles, June 20.

Howard Lang and Al Rosen completed casting for the second company of "Good Night Ladies," slated to open at the Biltmore theatre here July 3 for four weeks, with 42 more weeks on the road.

Heading the cast are John Hubbard, Wynne Gibson, Russ Brown and Kay Linaker.

Equity Tranquil As Loeb Rejoins Council; Cameron's Nix Puzzles

Following the flare-ups during Equity's recent annual meeting-election, situation within the membership has apparently become tranquil. That reaction followed when Philip Loeb was named to the council, after being narrowly defeated for re-election, getting the post when Don Cameron declined to accept office.

Loeb ran 11th on the 15-name slate of which 10 were elected. Under the rules, when a winning candidate refuses to accept, the one polling the next highest number of votes necessary to qualify automatically moves up. In reportedly accepting, Loeb voiced the hope that electioneering tactics to which he objected during the meeting's torrid discussion interval would not again be used. At the time Loeb brought up a racial issue but that did not figure at last week's council meeting when he was placed back within that body.

Equity's report of the meeting in its monthly magazine steered entirely clear of Loeb's charge that he was opposed because of his Jewish faith, mentioning that some of the "debate" was "bitter and personal." Mentioned that several slates had been circulated: "These slates differed in certain respects and not all had the same candidates upon them . . . the practice was roundly condemned by some members and warmly defended by others."

Cameron Fades Out

Withdrawal of Cameron was puzzling for he was not known to have affiliations with any possible actor "groups." When nominated he had agreed to serve if elected, so his resignation after being named made his stand less explainable, members asking why Cameron didn't withdraw before the election. Actor was in "Jacobowsky and The Colonel" (Beck), but left that hit last month, evidently to go into temporary retirement. Equity received a telegram from Cameron, sent from his home in Connecticut, saying that because of unforeseen circumstances he would be unable to become a councillor. There was no other explanation. That he disliked the racial issue which cropped up at the meeting is held to have been the likely reason for his withdrawal.

During the session Matt Briggs questioned the process of Equity's election, whereby 50% more candidates be on the ballot than the number of offices to be filled. Argued that the idea has missed the objective after a four-year trial, since it does not eliminate electioneering. Briggs suggested that Equity revert to its original way of nominating the exact number of candidates to be voted upon. Pointed out that if certain members desired other candidates, they could scratch the ticket and write in the names of those they prefer, or an opposition or independent ticket could be presented to the membership.

Tactics which caused the rumpus at the meeting included distribution of slips with names of 10 council candidates out of the 15 regularly selected, Loeb's name being absent.

Mid-July May See 5 Subway Circuit Legits

Leventhal-Brandt subway legit circuit will go along with two houses until mid-July when three additional theatres may be added. One of these would be the Audubon, N. Y., currently on pix policy but which may revert to legits because of film shortage.

Leventhal is reported talking a deal on the Brighton Music Hall, Brooklyn, which he operated some seasons back to profitable returns. This, of course, would be in partnership with present lessee. The Walnut, Philadelphia, may also swing over to the L-B wheel when its current roadshow season folds.

Plan to send "Two Mrs. Carrolls," sans its stars, around the loop when show closes at Booth for summer hiatus of eight weeks on July 1 has been scotched but it is possible that ZaSu Pitts, in "Ramshackle Inn," may do the circuit this summer if it vacations from the Royale. This, too, would resume at the Royale in autumn.

WLB Okays 12% Stagehand Raise

Final adjustment of increased pay for New York stagehands, local 1, has been made, regional War Labor Board having fixed the boost at 12% over the 1942 scale. Board acted upon the deckhands' award made by N. Y.'s former mayor, Jimmy Walker, who sat as arbitrator some weeks ago and recommended a 15% raise. Managers did not assent or oppose the deckhands in either the arbitration or the WLB deliberations.

Grips and clearers will now get $64.96 instead of $58, and because the tilt is retroactive to Feb. 1, will receive $133 additionally as of last week. Pay for heads of departments—carpenter, electrician and property—increases from $87.50 to $98 weekly plus retroactive pay of $218 per man, payments, of course, being subject to withholding taxes and social security deductions. Managers were advised of the retroactive liability and have been putting aside sums, anticipating the WLB rulings.

League of New York Theatres, which represented the managers, was informed by the WLB that the increase would be 8% for maladjustment and 3% in lieu of no vacations. Later, the latter percentage was increased to 4%, as set forth in a subsequent letter, and the League asked for a clarification. The term maladjustment was used to cover the contention of the stagehands' union that its members in legit theatres earn considerably less than those workings in picture theatres when figured on an annual basis. That appears to be so because film houses are open 52 weeks per year whereas a percentage of legiters are dark for varying periods.

After a series of sessions with the union people, the managers offered to tilt the crew scales 8% because of a previous increase and claimed a 15% boost would not conform with the "little steel" formula followed by the WLB. The final award, therefore, is approximately 4% better than offered by the managers.

Hurok Staying On Coast for Fall Shows

Hollywood, June 20.

Sol Hurok, currently rounding up talent for his forthcoming stage production, "The Gypsy Baron," is hunting a house here; and will stay all summer on the Coast to look after his various enterprises.

Opening of "Gypsy" is slated for the Philharmonic Auditorium in October, to be followed by a run in San Francisco before trekking to Broadway. Another Hurok show, "Porgy and Bess," goes into the Philharmonic Sept. 12 for three weeks, and still another, "The Merry Widow," is booked at the same house for three weeks in November.

DAVIS COASTS TO CAST 'WALLFLOWER' 2D UNIT

Los Angeles, June 20.

Meyer Davis, producer of "Wallflower," is in town to round up a second company for the Coast. Opening is slated for Aug. 21 at the Biltmore theatre here, after a break-in at Long Beach or Santa Barbara. Schedule calls for three weeks here, four in San Francisco and a tour as far east as Denver.

With Davis is Reginald Denham, director and co-author of "Wallflower," who will rehearse the Coast outfit. A third company will open Aug. 28 in Boston, destined to play eastern cities before moving to Chicago.

Wolper Casts on Coast For Two Productions

Hollywood, June 20.

Dave Wolper is in town to sign up talent for two legit plays he has scheduled for autumn openings in New York.

First play on his list is "Men to the Sea," a serious drama, authored by Herbert Kubley and slated for a Broadway opening Sept. 20, following a tryout in Boston. Second is "Have a Good Time," musical being written by Eddie Davis and Fred Thompson.

Here's How the 11 'Bests' Were Polled By the New York Drama Critics

The New York drama critics were asked to select the "bests" on the 1943-44 season in the following classifications:

1. *Best performance by a featured or starred actor.*
2. *Best performance by a featured or starred actress.*
3. *Best performance by an actor in a supporting cast.*
4. *Best performance by an actress in a supporting cast.*
5. *Best male performance in a musical.*
6. *Best feminine performance in a musical.*
7. *Most promising young actor.*
8. *Most promising young actress.*
9. *Best direction.*
10. *Best scene-designing.*
11. *Best musical score.*

The various individual critics, and their choices in the respective categories, follow:

HOWARD BARNES
(Herald Tribune)

1. Jose Ferrer ("Othello").
2. Margaret Sullavan ("Voice of the Turtle").
3. Dudley Digges ("Searching Wind").
4. Gwen Anderson ("Decision").
5. Bobby Clark ("Mexican Hayride").
6. Mary Martin ("One Touch of Venus").
7. Montgomery Clift ("Searching Wind").
8. Pamela Rivers ("Pick-Up Girl").
9. John van Druten ("Voice of the Turtle").
10. Stewart Chaney (season's work).
11. Kurt Weill ("One Touch of Venus").

JOHN CHAPMAN
(News)

1. Paul Robeson ("Othello").
2. Margaret Sullavan ("Voice of the Turtle").
3. Jose Ferrer ("Othello").*
4. Terry Holmes ("Manhattan Nocturne").†
5. Bobby Clark ("Mexican Hayride").
6. Mary Martin ("One Touch of Venus").
7. Montgomery Clift ("Searching Wind").
8. Terry Holmes ("Manhattan Nocturne").
9. Moss Hart ("Winged Victory").
10. Cpl. Harry Horner ("Winged Victory").
11. Kurt Weill ("One Touch of Venus").

** Ferrer was originally a supportig player in "Othello," later starred.*
† Miss Holmes was originally a supporting player in "Nocturne," later featured.

ROBERT GARLAND
(Journal-American)

1. Louis Calhern ("Jacobowsky and the Colonel").
2. Terry Holmes ("Manhattan Nocturne").
3. Jose Ferrer ("Othello").
4. Leona Roberts ("Cherry Orchard").
5. Bobby Clark ("Mexican Hayride").
6. Mary Martin ("Venus"); June Havoc ("Hayride"); Gertrude Niesen ("Follow Girls").
7. Montgomery Clift ("Searching Wind").
8. Terry Holmes ("Manhattan Nocturne").
9. George S. Kaufman ("Over 21").
10. Stewart Chaney ("Voice of the Turtle").
11. Georges Bizet ("Carmen Jones"); Kurt Weill ("One Touch of Venus").

LOUIS KRONENBERGER
(PM)

1. Elliott Nugent ("Voice of Turtle"); Oscar Karlweis ("Jacobowsky").
2. Ruth Gordon ("Over 21").
3. Arnold Korff ("Searching Wind").
4. (Omitted.)
5. Bobby Clark ("Mexican Hayride").
6. Mary Martin ("One Touch of Venus").
7. Montgomery Clift ("Searching Wind").
8. Virginia Gillmore ("Those Endearing Young Charms").
9. Moss Hart ("Winged Victory").
10. (Omitted.)
11. Kurt Weill ("One Touch of Venus").

BURNS MANTLE
(News)

1. Elliott Nugent ("Voice of the Turtle").
2. Elisabeth Bergner ("Two Mrs. Carrolls").
3. Montgomery Clift ("Searching Wind").
4. Audrey Christie ("Voice of the Turtle").
5. Bobby Clark ("Mexican Hayride").
6. Mary Martin ("One Touch of Venus").
7. Montgomery Clift ("Searching Wind").
8. Patricia Kirkland ("For Keeps").
9. Moss Hart ("Winged Victory").
10. Stewart Chaney (season's work).
11. Georges Bizet ("Carmen Jones").

WARD MOREHOUSE
(Sun)

1. Elliott Nugent ("Voice of Turtle").
2. Margaret Sullavan ("Voiee of Turtle").
3. Arnold Korff ("Searching Wind").
4. Shirley Booth ("Tomorrow the World").
5. Bobby Clark ("Mexican Hayride").
6. Gertrude Niesen ("Follow the Girls").
7. Mark Daniels ("Winged Victory").
8. Elisabeth Fraser ("Winged Victory").
9. George S. Kaufman ("Over 21").
10. Stewart Chaney ("Jacobowsky and the Colonel").
11. Kurt Weill ("One Touch of Venus").

LEWIS NICHOLS
(Times)

1. Oscar Karlweis ("Jacobowsky and the Colonel").
2. Ruth Gordon ("Over 21").
3. Montgomery Clift ("Searching Wind").
4. Ann Thomas ("Doctors Disagree").
5. Bobby Clark ("Mexican Hayride").
6. Mary Martin ("One Touch of Venus").
7. Montgomery Clift ("Searching Wind").
8. Vera-Ellen ("Connecticut Yankee").
9. Moss Hart ("Winged Victory").
10. Stewart Chaney (season's work).
11. Kurt Weill ("One Touch of Venus").

BURTON RASCOE
(World-Telegram)

1. Jose Ferrer ("Othello").
2. Stella Adler ("Pretty Little Parlor").
3. Howard Smith ("Manhattan Nocturne," "Decision").
4. Terry Holmes ("Manhattan Nocturne").
5. Bobby Clark ("Mexican Hayride").
6. June Havoc ("Mexican Hayride").
7. Donald Buka ("Bright Boy," "Helen Goes to Troy").
8. Terry Holmes ("Manhattan Nocturne").
9. Margaret Webster ("Othello," "Cherry Orchard").
10. Howard Bay ("Carmen Jones").
11. None.

WILELLA WALDORF
(Post)

1. Edmund Gwenn ("Sheppey").
2. Elsie Ferguson ("Outrageous Fortune").
3. Whitford Kane ("Thank You, Svoboda"; "Land of Fame").
4. Terry Holmes ("Manhattan Nocturne").
5. Bobby Clark ("Mexican Hayride").
6. Gertrude Niesen ("Follow the Girls").
7. Montgomery Clift ("Searching Wind").
8. Joan Tetzel ("Pretty Little Parlor").
9. Margaret Webster ("Othello").
10. Howard Bay ("Carmen Jones").
11. Kurt Weill ("One Touch of Venus").

Sullavan-Nugent

Continued from page 1

"Searching Wind"), receiving two votes each.

As in previous seasons, there was a healthy divergence of opinion among the critics about the various "bests." In addition to Nugent, five other actors received votes as the best performers of the season—Paul Robeson and Jose Ferrer (both of "Othello"), Oscar Karlweis and Louis Calhern (both of "Jacobowsky") and Edmund Gwenn ("Sheppey"). Ruth Gordon ("Over 21") was runner-up to Miss Sullavan in the best-actress field, with four others receiving a nod—Elisabeth Bergner ("Two Mrs. Carrolls"); Elsie Ferguson ("Outrageous Fortune"); Terry Holmes ("Manhattan Nocturne"), and Stella Adler ("Pretty Little Parlor").

Bobby Clark Unanimous

Only one performer received a unanimous vote in any category, that being Bobby Clark, star of "Mexican Hayride," who grabbed off all nine votes for the best male performance in a musical. Strong majority choices, however, were also registered by Montgomery Clift and Stewart Chancy in their various categories.

There was some confusion among the critics about Jose Ferrer and Terry Holmes, who in each case were first billed as supporting players and later upped to featured or starred billing on the strength of critical notices. Ferrer had two votes as best featured actor and two as best supporting actor. Miss Holmes received a vote as best featured actress and three as best supporting actress, as well as winning the "most promising actress" accolade.

There was also a little confusion about the best musical score, Bizet pushing his way into two critics' lists for "Carmen Jones," while Wilella Waldorf of the Post "regretfully" excluded him as being ineligible because he belonged in opera. Louis Kronenberger of PM picking "One Touch of Venus" as the best musical, admitted it was a winner "in a very weak field." Burton Rascoe of the World-Telegram, believing that no musical stacked up against a show like "Oklahoma" (a previous season's entrant), decided no current score was worth picking.

Stewart Chaney won the scene-designing nod as much for his season's work generally as for any particular production. Cpl. Harry Horner got a vote in this field, for his sets in "Winged Victory."

Several votes were split when critics couldn't make a decision in several classifications. Kronenberger picked Oscar Karlweis and Elliott Nugent for best actors "in a dead heat." Robert Garland sidestepped the best feminine musical performer, cagily penciling in three—Mary Martin, June Havoc and Gertrude Niesen.

Howard Barnes (Herald Tribune) handed in his list reluctantly, admitting his "Bests" would have to be "a rather casual rating," this season's standards, he felt, falling below recent years.

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1943-44 season follows. In instances where fractional votes are included, critics divided their vote.

Best Performance by a Featured or Starred Actor	
Elliott Nugent ("Voice of the Turtle")	2½
Jose Ferrer ("Othello")	2
Oscar Karlweis ("Jacobowsky and the Colonel")	1½
Paul Robeson ("Othello")	1
Louis Calhern ("Jacobowsky and the Colonel")	1
Edmund Gwenn ("Sheppy")	1
Best Performance by a Featured or Starred Actress	
Margaret Sullavan ("Voice of the Turtle")	3
Ruth Gordon ("Over 21")	2
Elsie Ferguson ("Outrageous Fortune")	1
Elisabeth Bergner ("Two Mrs. Carrolls")	1
Terry Holmes ("Manhattan Nocturne")	1
Stella Adler ("Pretty Little Parlor")	1
Best Performance by an Actor in a Supporting Cast	
Jose Ferrer ("Othello")	2
Montgomery Clift ("Searching Wind")	2
Arnold Korff ("Searching Wind")	2
Howard Smith ("Decision")	1
Whitford Kane ("Thank You, Svoboda")	1
Dudley Digges ("Searching Wind")	1
Best Performance by an Actress in a Supporting Cast	
Terry Holmes ("Manhattan Nocturne")	3
Audrey Christie ("Voice of the Turtle")	1
Ann Thomas ("Doctors Disagree")	1
Leona Roberts ("Cherry Orchard")	1
Shirley Booth ("Tomorrow the World")	1
Gwen Anderson ("Decision")	1
Best Male Performance in a Musical	
Bobby Clark ("Mexican Hayride")	9
Best Feminine Performance in a Musical	
Mary Martin ("One Touch of Venus")	5½
Gertrude Niesen ("Follow the Girls")	2½
June Havoc ("Mexican Hayride")	1½
Most Promising Young Actor	
Montgomery Clift ("Searching Wind")	7
Donald Buka ("Bright Boy")	1
Mark Daniels ("Winged Victory")	1
Most Promising Young Actress	
Terry Holmes ("Manhattan Nocturne")	3
Patricia Kirkland ("For Keeps")	1
Vera-Ellen ("Connecticut Yankee")	1
Virginia Gillmore ("Endearing Young Charms")	1
Elisabeth Fraser ("Winged Victory")	1
Joan Tetzel ("Pretty Little Parlor")	1
Pamela Rivers ("Pick-up Girl")	1
Best Direction	
Moss Hart ("Winged Victory")	4
Margaret Webster ("Othello")	2
George S. Kaufman ("Over 21")	2
John Van Druten ("Voice of Turtle")	1
Best Scene Designing	
Stewart Chaney ("Voice of Turtle")	5
Howard Bay ("Carmen Jones")	2
Cpl. Harry Horner ("Winged Victory")	1
Best Musical Score	
Kurt Weill ("One Touch of Venus")	6½
Georges Bizet ("Carmen Jones")	1½

Anti-Argentine Play Dropped As 'Hot Potato'

Cleveland, June 20.

Theodore Apstein's new drama, "Choice of Weapons," which originally was to be tried out by Cain Park stock company next month, is being shelved because group thought it was too much of a "hot potato."

Apstein, who lived in South America for several months, bases play on Nazi-dominated Argentina and how its struggle for democracy died a-borning. Instead, the strawhatter will do Edward Chodorov's "Decision" July 26 for four days.

Hartford Legit Rivalry

Hartford, June 20.

Legit rivalry looms here this summer, with Connecticut Theatre Productions (stock) in its third week at the new Gillette Playhouse in Foot Guard Hall, and Dow's theatre slated to open with J. J. Leventhal "subway circuit" productions June 27.

Nearest competitive summer theatre will be at Chapel Playhouse, Guilford, which Ronald T. Hammond will open in July.

Goings-On

Continued from page 1

service, the whoopee-makers trundle up the stairs while the elevator jockey, who is lone attendant usually, is piloting the lift.

Those involved in the disorderly affairs are frequently "small fry" agents who do not do enough legitimate business to pay rent of offices and resort to the nocturnal cantatas, many of dubious variety, to remain on speaking terms with the landlord.

Those not going in for whoopee parties are running card rooms at so much per seat and usual house cut on games. These are said to be in the majority in buildings with checkup lists. Any squawks on the number of visitors brings the brushoff that the agency involved was having a directors meeting.

PRODUCER ASKS 434G IN 'STOVEPIPE' FIASCO

Quick collapse of "Stovepipe Hat" at tryout recently, and the subsequent suit filed last week by its producer, is another instance of newcomers venturing into musical show production, most costly and hazardous in the managerial field. Carl E. Ring, who is an attorney, seeks recovery of triple times the amount invested from the authors and others in an unusual proceeding. Irving Gaumont, also new in show business, was a partner in "Hat" but withdrew after differences with Ring.

There is provision in the Dramatists Guild basic agreement for the arbitration of differences between managers and authors but Ring avers that he signed the Guild contract under duress. On that basis he asks for an injunction to prevent adjustment by arbitration. Argument is that the authors refused to make the changes he suggested.

Ring is said to have put in $50,000 for the "Hat" production, with additional money evidently raised, for he asks recovery of $434,300. Named as defendants are Coast authors Harold Spina, Edward Heyman and Walter F. Hannan; Edmond Pauker, the authors' agent, and the Guild. When Gaumont got out he is said to have gotten $6,500 from Ring, money which he expended when the show was being readied.

Buchanan Starred In Click 'Cheyney' Revival

London, June 20.

"Last of Mrs. Cheyney," which started June 15 at the Savoy, is a revival of the Frederick Lonsdale play. Jack Buchanan is starred. Was well received.

"Zero Hour," topical war drama which came into the Lyric June 14, was well received. It presents the proposition of whether England wouldn't be better off after hostilities ended with a dictatorship instead of a democracy.

"Gypsy Princess," a modernized revival of the old musical, opened June 14 at the Saville and appears a doubtful entry. It's outmoded. This despite a competent cast and good production.

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Conclaves Up Chi; 'Rose-Marie' 25½G, 'Yankee' Finale $19,200, 'Face It' 10½G

Chicago, June 20.

Conventions helped grosses at most houses last week, a couple of attractions making substantial gains. "Rose Marie," first of the summer series of operettas at the Civic Opera House, led everything with $25,500 and business perked up for the last week of "Connecticut Yankee" at the Studebaker, $19,700. The colored trade flocked to the Blackstone for last week of Katherine Dunham dance troupe and upped receipts to $18,000. House will remain dark until July 11, when Gloria Swanson comes in with "A Goose for the Gander."

"Let's Face It" practically opened cold at the Selwyn Tuesday (13) and is having trouble getting started with an approximate take of $10,500 for seven performances.

Estimates for Last Week

"Connecticut Yankee," Studebaker (3d week) (1,400; $4.20). Closed Saturday (17) to perked-up $19,700.

"Kiss and Tell," Harris (58th week) (1,000; $3). Steady at $11,000.

"Let's Face It," Selwyn (1st week) (1,000; $4.20). Not doing so well. First seven performances took about $10,500.

"Oklahoma," Erlanger (31st week) (1,500; $4.20). Sellout $30,000.

"School for Brides," Civic (3d week) (900; $3). Hovering around $8,500.

"Rose Marie," Civic Opera House (3,600; $2.50). Led town with $25,500.

"Tropical Revue," Blackstone (6th week) (1,200; $3). Closed Saturday (17) to near-capacity $17,000.

"Uncle Harry," Great Northern (7th week) (1,400; $3). Garnered $12,500.

'NORWAY' DRAWS RAVES, 42G IN L. A. PREMIERE

Los Angeles, June 20.

Three openings and two closings featured legitimate activity here last week. "Song of Norway" premiere at the Philharmonic overshadowed most other footlight news, and the new operetta not only drew rave notices from the press but $42,300 at the boxoffice with a capacity $43,000 expected this week. "Night Must Fall" was revived at the Musart Wednesday (14) and pulled $1,900 in the 389-seat house for the half-week and $3,000 is in sight for first full stanza. "The Family Carnovsky," all-Yiddish play, bowed into the Biltmore Sunday (18) with sellouts for the first two nights and $14,500 foreseen on the week.

"Personal Appearance" at the Mayan took a slight dip to $8,800 because of Bond show at the Hollywood Bowl, but advances will bring it back to $9,000 for the third full week. Ken Murray's "Blackouts of 1944" continued at $14,500 for the 103rd week and will try for $14,700 on the final seven days of its second year, which it hits the 24th.

"Surprises of 1944" ignominiously folded up at the Playtime while "Meet the People of 1944" shuttered for a summer rest Saturday night (19) at the Music Box after 10 months run. Final week was strong $7,000 and show will open on a road tour in San Francisco in late August or early September.

Fix Up San Antonio Theatre

San Antonio, June 20.

The Sunken Garden theatre, unused for several seasons, will be rehabilitated at a cost of $14,300 and made available for outdoor showings.

Current London Shows

London, June 20

"Last of Summer," Phoenix.
"Arsenic & Old Lace," Strand.
All Star Variety, Palladium.
"Alice in Wonderland," Scala.
"Blithe Spirit," Duchess.
"Druid's Rest," St. Martin's.
"Dancing Years," Adelphi.
"G'nite Ladies," Whitehall.
"Gypsy Princess," Saville.
"How're They at Home," Apollo.
"Ideal Husband," Westminster.
"Mrs. Cheyney," Savoy.
"Lilac Domino," Majestys.
"Lisbon Story," Hippodrome.
"Love Racket," Princes.
"Meet Me, Victoria," Vic Palace.
"Mr. Bolfry," Playhouse.
"Night In Venice," Cambridge.
"Old Chelsea," Winter Garden.
"Panama Hattie," Piccadilly.
"Pink String," Duke of York's.
"Quaker Girl," Coliseum.
"Quiet Weekend," Wyndhams.
"Shall No Night," Aldwych.
"Soldier Xmas," Vaudeville.
"Something in Air," Palace.
"Sweeter Lower," Ambassador
"10 Little Niggers," St. James
"Uncle Harry," Garrick.
"While Sun Shines," Globe.
"Zero Hour," Lyric.

Plays on Broadway

For Keeps

Gilbert Miller production of three-act comedy (one scene) by F. Hugh Herbert. Features Frank Conroy, Patricia Kirkland, Julie Warren, Donald Murphy; staged by presenter; setting, Raymond Sovey; opened Miller, N. Y., June 14, '44; $3.60 top.

Miss Maxwell	Zolya Talma
Anna	Ellen Mahar
Paul Vanda	Frank Conroy
Mr. Reamer	Geoffrey Lumb
Pamela Vanda	Julie Warren
June	Norma Clere
Jimmy McCarey	Donald Murphy
Nancy Vanda	Patricia Kirkland
Charlie	Joseph R. Garry
Frank	Grover Burgess
Norma	Joan Wetmore
Terry	George Baxter

Sometimes playwrights repeat, but not frequently. This is one of the negative times.

Gilbert Miller invested "For Keeps" with an imaginatively designed triplex apartment setting, but this comedy by F. Hugh Herbert, who clicked with "Kiss and Tell" (Biltmore, N. Y.) as one of the best laugh-getters in years, is unlikely boxoffice.

There is no similarity in the two comedies except that adolescence again has its fling. Author tips off what's the matter with the play by one penchant statement: That's when the young hero tells the heroine: "You talk too much."

Nancy Vanda is 15, daughter of Paul, an artist now wed to Pamela, a young woman with whom he isn't getting along well. She is his fourth mate. The kid falls for Jimmie, a marine soon to shove off to war, Nancy tells the boy she is 18. Of course, Jimmie finds out but there is promise of marriage when she's a bit older.

Young Miss Vanda proceeds to shoot off her mouth, tells her daddy where he gets off, utters opinions, if not sage comments, on life in general that would more properly come from a woman of experience. For the last half of the first act and virtually all the second, the part is close to being monologistic. Third act sees a pick-up, but by that time the play is definitely in the mediocre class. There are some chuckles but nary a real laugh.

Anyhow, the play does well by young Patricia Kirkland, daughter of Jack and his former wife, Nancy Carroll. There is no doubt that she is of the theatre, and for a first time on Broadway Miss Kirkland gives a performance worthy of an experienced actress. She handles a long part without a slip, which is really something for a newcomer.

Frank Conroy as the father also turns in a good performance, and when he unbends, showing affection for his daughter for the first time and asking her to remain with him and Pamela rather than her flighty mother's home, the play gets a lift. But it's too late. Julie Warren is an attractive blonde and is likeable as Pamela, that, too, going for Donald Murphy, who promises his young bride-to-be not to get hurt when he goes overseas. *Ibee.*

Slightly Scandalous

Charles Leonard production (in association with Thomas McQuillan) of a comedy in three acts by Frederick Jackson, based on idea by Roland Bottomley. Staged by author. Stars Janet Beecher. Set by Harry Dworkin. Opened at National, N.Y., June 13, '44; $3.60 top ($4.80 opening night).

David Stuart	Nino Pipitone, Jr.
Walter Stuart	William Berens
Jane	Dorothy Vaughan
Connie	Elizabeth Burt
James Willoughby	Paul McVey
Frances Stuart	Janet Beecher
Millicent Stuart	Anne Henderson
Edward Morrow, Jr.	Michael Meehan
Archie Campbell	Barry Macollum
Wareef of Farak	Ben Shaw
General Georges Rigaud	Jean De Briac
Jan Letzaretzsko	Gene Gary
Sir Michael Norman	Boyd Davis
Mrs. Henry J. Crewe	Frances Carson
Daphne Crewe	Brooke Shane

"Slightly Scandalous" brings Janet Beecher back to Broadway after 12 years in Hollywood. But it serves little else. The Frederick Jackson play is a feeble comedy built around one amusing idea stretched pretty thin over three acts of dull dialog and uninspired situations. There is never a semblance of wit. Its Broadway chances are nil.

Miss Beecher plays a famed novelist-lecturer, the mother of three children. Two of them are about to marry. When the prospective in-laws inquire about the absent father, Miss Beecher lets her kids in on something. She's never been married. Furthermore, she's had each kid by a different father—by a French officer, an English baronet, a Polish pianist. She is willing now to conventionalize the matter by marrying one of her oldtime lovers (strangely enough, all gathered in this country and unmarried), and invites them to her home for the kids to choose a parent from among them.

What Noel Coward might have done with this idea is pleasant to think about. There are only occasional bright bits by a few of the performers. The talk is Hollywood-ian and dull. The direction, by the author, is stolid.

Miss Beecher is gracious and charming in a part that also makes her appear at times uncomfortable. Gene Gary and Jean De Briac contribute some amusing moments as two of the parents, while the rest of the cast runs from fair to poor. Harry Dworkin's setting is attractive. *Bron.*

(For the record: show closed June 17, 1944, after seven performances.)

'Ladies' Brisk $14,000 In 4th Detroit Week

Detroit, June 20.

"Good Night Ladies" continues its brisk business at the Cass, garnering approximately $14,000 in the fourth week. Comedy, which has a top of $2.75, is only $2,000 away from its first two weeks' $16,000 level as it heads into its fifth week.

The Lafayette, dark for a week, relit Monday night with "Kiss and Tell" which played here earlier in the season. Top of this will be $2.20.

'FAMILY' OK $8,000, HUB; 'LOVE' NSG 7½G

Boston, June 20.

Two stands kept legit burning in the Hub last week. "Three Is a Family" continued to hit its average $8,000 on its sixth stanza, and will remain so long as this profitable level holds at the Colonial. "Love on Leave" faltered in second week at the Wilbur, dropping to an estimated $7,500. Tryout moved out Saturday (17).

Cambridge strawhat, meanwhile, doing heavy business in Harvard Square's Battle Hall, touching capacity grosses both weeks so far. Tryout of "Goose for the Gander" here this week with Gloria Swanson and Ralph Forbes, extra matinees set.

Still some doubt about "Catherine Was Great" here. Possibility show will open here after all at the Shubert, the question of air-conditioning holding up final decision. None of Boston's legit stands is conditioned, a fact hurting local bookings throughout the summer. Plans are under way in most of them for unit installations, but hard to see how they'll do it under present circumstances. Film houses okay in that respect, however, and all have sufficient supply of refrigerant on hand to see them through the summer.

'Kiss' 15G, Montreal

Montreal, June 20.

Seven nights and two matinees of "Kiss and Tell" with Violet Heming at the 1,565-seat His Majesty's, scaled at $2.65 top, grossed an estimated $15,000, very good after a fine weather week and a heat-wave over the weekend.

Reviews were very favorable and crowds ran near capacity towards end of engagement.

'Abie' $7,800, Balto

Baltimore, June 20.

"Abie's Irish Rose," at Ford's wound up legit season here last week.

Perennial held its pace set two weeks ago when it got a nice $8,500, garnering some $7,800 for its final session.

Current Road Shows

(June 21-July 1)

"Abie's Irish Rose" (1st Co.)—National, Washington (21-1).

"Abie's Irish Rose" (2d Co.)—Municipal Audi., Long Beach (21); Russ Audi., San Diego (22-23); Loberto, Santa Barbara (24).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (21-1).

"Family Carnovsky" — Biltmore, Los Angeles (25-1).

"Good Night, Ladies"—Cass, Detroit (21-1).

"Janie" — Geary, San Francisco (21-24); Civic Audi., San Jose (25); Carmel Audi., Carmel (26); Salinas Audi., Salinas; Lobero, Santa Barbara (28-29); Junior College Audi., Ventura (30).

"Kiss and Tell" (2d Co.)—Harris, Chicago (21-1).

"Kiss and Tell" (3d Co.)—Shubert Lafayette, Detroit (21-1).

"Let's Face It"—Selwyn, Chicago (21-24).

"Life With Father" (2d Co.)—Marlow, Helena, Mont. (21); Fox, Butte (22); Paramount, Idaho Falls, Idaho (24); Capitol, Salt Lake City (26); City Audi., Pueblo, Colo. (28); Chief, Colorado Springs (29); City Auditorium, Denver (30-1).

"Oklahoma" (2d Co.) — Erlanger, Chicago (21-1).

"Ten Little Indians" — Forrest, Philadelphia (21-24).

"Three Is a Family" (2d Co.)—Colonial, Boston (21-1).

"Tomorrow the World" (2d Co.)—Mayfair, Portland, Ore. (21-22); Senior High School Auditorium, Sacramento (24); Geary, San Francisco (25-1).

Newcomers Disappoint on B'way; 'Scandalous' Folds Fast; 'Othello' $22,000; Vaude Eyes This Wk.'s B.O.

Post-season arrivals on Broadway have been uniformly disappointing, as indicated by the number of closings during the first half of June. Business for a number of shows slipped last week though a few claimed some improvement, with others about holding their own.

Last week's arrivals: "For Keeps" evoked divided opinion and is in doubt; "Slightly Scandalous" was panned and yanked; "Take a Bow" ("Slap Happy") vaude-revue received divided opinions.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Golden (132d week) (D-789; $3.60). Down to around $5,000 but intention is to play well into the fall.

"Carmen Jones," Broadway (29th week) (CD-1,900; $3). Lowering of scales appears to have turned the trick in attracting larger attendance; again around $30,000.

"Chicken Every Sunday," Plymouth (11th week) (C-1,075; $3.60). Plans to playing through summer; moderate grosses; around $9,000, couples of parties helping.

"Follow the Girls," 44th Street (10th week) (M-1,509; $4.80). Off to fine start in new house; standees nightly and only Wednesday matinee somewhat affected; $36,000, or virtual capacity.

"For Keeps," Miller (1st week) (CD-940; $3.60). Got two favorable notices with other reviews adverse, and so chances rated questionable.

"Hats Off to Ice," Center (R-3,438; $1.98). Presented by Sonja Henie and Arthur M. Wirtz; third skating revue by them in the Radio City house; opens Thursday (22).

"Helen Goes to Troy," Alvin (8th week) (O-1,357; $4.80). Has been getting very good money but not selling out; figured around $25,000.

"Jacobowsky and the Colonel," Beck (14th week) (C-1,214; $3.60). One of Broadway's popular draws and will hold over into new season; bit off last week, $19,600 quoted.

"Kiss and Tell," Biltmore (64th week) (C-926; $3.60). Shaded off somewhat to low at $7,500, but made money both ways; slated to stick.

"Life With Father," Empire (241st week) (C-1,082; $3.60). Change in leads made Monday (19) but that probably will not dent the run; quoted over $11,500.

"Love on Leave," Hudson (C-1,094; $3.60). Presented by Charles G. Stewart and Martin Goodman; written by A. B. Shiffrin; looked okay out of town; opened last night (20).

"Mexican Hayride," Winter Garden (20th week) (M-1,523; $6). Still tops all on list in point of gross and should play far into new season; very little off; nearly $45,000.

"Oklahoma," St. James (63d week) (M-1,520; $4.80). Playing nine performances but extra Tuesday matinee exclusively for Army and Navy; $30,600, capacity.

"One Touch of Venus," 46th Street (37th week) (M-1,319; $4.80). Holding to great money but off somewhat late last week, when weather hurt; bit under $32,000.

"Over 21," Music Box (24th week) (C-1,001; $3.60). Went up slightly last week, quoted over $12,000; very good for comedy of its type, one of season's hits.

"Pick-Up Girl," 48th Street (6th week) (D-909; $3.60). Claimed profitable with some cutrate aid and intention is to play through summer; $7,500.

"Ramshackle Inn," Royale (24th week) (CD-996; $3.60). May play neighborhood houses soon; engagement exceeded expectations for moderate success; $7,000.

"Slightly Scandalous," National. Yanked Saturday (17); panned; played only seven performances.

"That Old Devil," Playhouse. Taken off Saturday after two mild [illegible]

"The Doughgirls," Lyceum (77th week) (C-993; $3.60). Downward trend reflected by business of long runner; dipped to around $9,500 but stay indefinite.

"The Searching Wind," Fulton (10th week) (C-948; $4.20). Standout drama holds to capacity pace, with standees the rule nightly; over $20,000.

"The Voice of the Turtle," Morosco (28th week) (D-955; $4.20). Will suspend after this week, although gratis performances for soldiers and sailors next week; $22,000 and over; standees always.

"The Two Mrs. Carrolls," Booth (46th week) (D-712; $3.60). Another click that will take a summer layoff after next week; around $10,500, still very good and should last through fall.

"3 Is a Family," Belasco (58th week) (C-1,007; $3). Shrinking of list may help this stayer, which was rated around $6,000 last week.

"Wallflower," Cort (22d week) (D-1,064; $3.60). Now on summer basis and should stay on; hardly better than even break at around $7,000.

"Ziegfeld Follies," Imperial (63d week) (R-1,427; $4.80). Has been off but figures to perk back when summer influx starts; rated around $22,000.

REVIVAL

"Othello," Shubert (35th week) (D-1,325; $3.60). Jumped back towards capacity again, with last week's gross topping $22,000; engagement ends after another week.

"New Moon," City Center (O-2,963; $2.40). Final and sixth week; stayed longer than slated to fairly good money until last week, when around $13,000 estimated.

VAUDE-REVUE

"Take a Bow," Broadhurst (1,160; $3). Opened last Thursday (15); drew only fairish notices; better line of vauder's chances this week.

ADDED

"Broken Hearts of Broadway," N. Y. Music Hall. Melodrama and vaude in East Side beer hall; rather mild press.

NEIGHBORHOOD

"Tobacco Road," Queensboro, L. I.
"Janie," Windsor, Bronx.
"Decision," Flatbush, Brooklyn.

'INDIANS' $10,500 IN WEEK AT PHILLY

Philadelphia, June 20.

"Ten Little Indians," new mystery-meller which opened last week at the Forrest, got great notices and since its producers, the Shuberts, together with England's Albert De Courville, figured show needed extra tightening and sharpening, it was no surprise when a second week here was added.

As a matter of fact, local fortnight should be highly profitable with last week's $10,500 virtually sure to be topped in this, the final semester.

'Road' Wow $17,000 In 12 at Washington

Washington, June 20.

"Tobacco Road," in 12 performances at the National theatre collected $17,000, phenomenal for $1.50 top, with the play on its 10th visit here. Oddity was that second balcony seats at 50c went begging. Usually, with high grade attractions the peanut gallery goes first.

"Abie's Irish Rose" is in for four weeks at popular prices. When first presented here "Abie" ran 12 weeks at the President theatre on Pennsylvania avenue. No play, before or since, has approached that record.

'Vag. King' in 3½G St. L. Bow; 'News' 42G

Rudolf Friml's "The Vagabond King" has been revived for the current one-week stand by the Municipal Theatre Assn. for its alfresco theatre in Forest Park. After a week of torrid weather mercury dipped and topcoat breezes lured out an opening night mob of 10,000 last night (Monday). Gross was estimated $3,500.

"Good News" wound up a one-week engagement Sunday (18) with a nea b.o. record. Piece drew 63,000 and an approximate gross of $42,000.

Schirmer's Name Stock

An auspicious season of "name" attractions has been set by Gus Schirmer, Jr., music publisher scion, for his strawhat season at the Strand theatre, Stamford, Conn.

Spanning an 11-week season, which started Monday (19) with Tallulah Bankhead and John Hoysradt in "Private Lives," are Gloria Swanson and Ralph Forbes in "Goose For The Gander," June 26; Constance Bennett in "Without Love," July 3; K. T. Stevens and Libby Holman in "My Sister Eileen," July 10; Madge Evans in "Little Women," July 17, and others.

Miss Bankhead, incidentally, leaves for the Coast directly following this week's appearance, to star in Ernst Lubitsch's production of "The Czarina" for 20th-Fox.

'Tomorrow' 8G, Seattle

Seattle, June 20.

"Tomorrow the World" barely grossed $8,000 in week at Metropolitan. House seats 1,450; scaled from $3.

Hugh Becket, manager, reports two cancellations: "Over 21," and "Arsenic and Old Lace" which was to follow "Tomorrow." "Over 21" was due for July. So house is back for interim on pix policy, until "Janie" opens July 14.

OBITUARIES

GEORGE BARRERE

George Barrere, 67, first flutist with N. Y. Symphony Orchestra for 23 years, died in Kingston, N. Y., June 14. He was known as one of the world's great musicians, career starting at 13 when he entered the Conservatoire of Music, Paris.

Born in Bordeaux, France in 1876, he appeared as soloist with Paris Grand Opera and Colonne Concerts series before graduating from Conservatoire. After being graduated, he organized one of original chamber ensembles for woodwinds, "La Societe Moderne d'Instruments a Vent," which became such a favorite it was subsidized by the French government. In 1905 Walter Damrosch brought him to N. Y. as soloist for the N. Y. Symphony, a position he filled until 1928 when the Symphony merged with the N. Y. Philharmonic. Then it was that Barrere decided to devote all his time to his Little Symphony of N. Y., and to appearances with small groups playing chamber music. He organized the Little Symphony in 1914 and went on nationwide tours until 1941.

Barrere joined the staff of the Institute of Musical Art in 1905 and was on the Juilliard School of Music staff until his death. He was never an admirer of jazz and was long an exponent of early classical compositions by Mozart, Haydn and Bach. As composer of chamber music, he was best known for his "Nocturne" for flute and piano, a "Chanson d'Automne" for voice and piano and etudes for the flute and for wind quintets.

He was married twice, first to Michelette Burani, character actress now playing in "Two Mrs. Carrolls" on Broadway. Two sons from this marriage are Claude, in NBC recording division, and Corp. Gabriel Paul, a film actor before going into Army. After divorcing his first wife, he married Cecile Allombert. They have a son, Lt. Jean C. Barrere, now with Army overseas. Also survived by grandson and a brother, latter in France.

KATE MAYHEW

Kate Mayhew, 91, who had spent more than three-quarters of a century on the legit stage, appearing in more than 500 productions, died in New York, June 16. Her stage delineations ran the gamut of from voluble Irish maid to the repressed New England spinster.

Miss Mayhew made her debut as a child actress. She later appeared in support of Lawrence Barrett, Maggie Mitchell, Lotta Crabtree and Charlotte Cushing in the gaslight era. She made her N. Y. debut at Niblo's Garden in 1873 in "My Neighbor's Wife." She later appeared with Edward A. Sothern, father of E. H. Sothern in "The American Cousin."

In 1878, she created title role in Bret Harte's "M'Liss," which in later years also served as starring vehicle for Nellie McHenry. Still later she was associated with Mrs. Fiske in an early production of "Mrs. Bumpstead-Leigh," and from time to time appeared with John Drew and Maurice Barrymore. In the latter part of career, she played in many George M. Cohan productions.

Miss Mayhew had also appeared in pictures, debuting in 1915 in support of Pearl White in "Hazel Kirke." Also appeared in "Master of The House," "McGann's Octet" and "Tongues of Flame."

[illegible] more recent years, she appeared in the Players' revivals of "Beaux's Strategem" and "Uncle Tom's Cabin," and in "Uncle Vanya" and "The Farmer Takes A Wife." Her last stage appearance was in "Alice Takat" in 1936.

In 1936, she was a guest of honor, with Daniel Frohman and David Einstein, at a luncheon given by Broadway Association to the deans of Broadway—Mr. Froham as the oldest living manager, Mr. Einstein as the oldest Broadway merchant, and Miss Mayhew as the oldest living actress.

WILLIAM E. BARRY

William Edward Barry, 64, pioneer exhibitor of Long Island City, died of heart attack in Jamaica, L. I., June 16. Only means of identification was a letter from his nephew, Ed Barry, of "Variety's" staff. Latter made official identification Friday night and body was removed to funeral parlor for burial, Monday (19). After solemn requiem mass at Mt. Carmel R. C. church, Astoria, burial was in family plot, Calvary Cemetery, L. I.

Barry had a brief career on the stage in his youth, launching Billy Barry's Comedians at the old Steinway Opera House, Astoria, L. I. This was in the era when nickelodeons came in. He immediately went into film exhibition having a lease on the only theatre in Astoria then, and naturally had the edge on store shows then operating. Later he incorporated a few acts and upped his scale to 10-20c. Then he started operating 30 outdoor picture shows, with acts in many of them. Using vacant lots as sites for shows at exceedingly low rental he eventually bought the property and acquired some choice realty locations. Later he built apartment houses on some, and sold others at nice profit. He had lived with his sister for the last 20 years on profits from his realty holdings and other investments. He had been active in Queens politics and social welfare work but never sought political office although underwriting campaigns for many politicos.

Survived by sister and brother, both too ill to be told of his death; two nephews and two nieces, one being Sister Josephine Rosaire (Agnes Barry), a school principal in St. Joseph Order, Brooklyn, N. Y.

EDWARD F. TILYOU

Edward F. Tilyou, 48, general manager of Steeplechase Park, Coney Island, N. Y., died June 19 in N. Y. He was oldest son of the late George C. Tilyou, founder of Steeplechase. When his father died, in 1914, Tilyou left school and learned, under his mother's guidance, how to run the park. Under his operation he kept the park clean of hot joints, which had been in abundance at Coney at the time.

As president of the Coney Island Chamber of Commerce some years ago, Tilyou always stressed the need of keeping "the Island" clean. He also had an interest in Steeplechase Pier, Atlantic City, N. J., which his family owns. Also built the Kenmore theatre, Flatbush and Tilyou, Coney Island, both leased to RKO, and was head of Tilyou Realty Corp.

Steeplechase has prospered through the years because of clean policy. Even in depression years it was one of the few amusement operations turning a profit.

Survived by mother, two sisters and two brothers, one now in armed services.

IN MEMORY OF
JOHN P. BRAWN
June 16th, 1943
He Was Happiest Remembering His Friends

SUSAN WESTFORD ALLEN

Susan Westford Allen, 79, last surviving sister of Lillian Russell, musicomedy actress of the gay '90s, died at Bayshore, L. I., June 13. She was living at the Percy Williams Home, East Islip, L. I., when stricken ill. Known on the stage as Susanne Westford, she played with her sister in many Broadway successes and toured England with her in the musical comedy, "Goddess of Truth." Other joint appearances were in "The Grand Duchess," "Widow's Might," "Queen of Diamonds," "Little Duke" and "Wildfire."

In addition she played independently in "Naughty Marietta," "50 Miles from Boston," "Seven Days," "A Young Man's Fancy" and "Soldiers and Sweethearts." She last appeared on Broadway in Booth Tarkington's "Clarence." She retired in 1922.

Born in Chicago, she made her stage debut at 15 at Tony Pastor's, New York. Her husband, Robert Westover Allen, also an actor, died in 1916. Funeral services were in N. Y. last Friday (16) under auspices of Actors Fund.

KITTY WOLF BLANEY

Kitty Wolf, 73, who in private life was the wife of Harry Clay Blaney, former stage actor-writer-producer, died June 13 in Beverly Hills.

As Kitty Wolf was well-known vaudeville headliner for many years on Keith-Orpheum circuit and in English music halls as a singer and harpist. She starred with her husband for years in "Across the Pacific" and other pop plays on the Stair-Havlin circuit. She retired from stage work in 1926, and had lived with her husband in Beverly Hills since then.

Survived by husband, a brother, William Woolfolk, Sr., N. Y. theatre manager, and William Woolfolk, Jr., a writer in N. Y.

HARRY E. BILLINGS

Harry E. (Dad) Billings, 73, former manager of old Orpheum vaudeville theatre in Duluth, Minn., 1912, and veteran of the show business, died June 15 at Virginia, Minn., where he was manager of the Maco theatre for years.

During more than 50 years in show business, Billings was with circuses, carnivals, vaudeville, and legitimate theatre. In recent years he managed vaudeville and picture houses in Duluth, Minneapolis and other northwest cities.

He became manager of the Maco theatre in Virginia 20 years ago.

Survived by widow, a son, a sister, and two grandchildren.

JOAQUIN A. QUINTERO

Joaquin A. Quintero, 71, one of Spain's leading modern playwrights, died in Madrid, Spain June 14. With his brother, Serafin, who died in 1938, Quintero wrote more than 200 works for the theatre, many having been translated into English and other languages.

The Quinteros specialized in light comedies covering the gaiety of Spanish life prior to the civil war. Among their works produced in N. Y. were "Malvaloca," "A Sunny Morning," "Women Have Their Way" and "A Hundred Years Old."

CY COMPTON

Cy Compton, 68, veteran showman who was said to be close companion of William H. Cody (Buffalo Bill), died in Yreka, Calif., June 19.

Compton joined the Cody show in 1894 as a bronc rider and was later chief cowboy. In 1913, he went to Ringling Brothers circus, remaining with latter outfit 21 years. Two years ago he joined the Russell Brothers circus, where a brief memorial service was held today under the "big top."

Son and daughter survive.

GUY USHER

Guy Usher, 69, screen actor for past 11 years, died at his ranch near San Diego June 16. Beginning his career in stock in Denver, Usher came to the Coast in 1933 making his screen bow in "This Day and Age." He worked in films up to a year ago as a featured player, but ill health forced retirement.

Survived by wife.

LAJOS RIGO

Lajos Rigo, 64, violinist of international repute was fatally stricken while playing a concert date in Elizabeth N. J., June 15. In private life he was George Brahn.

Violinist and wife, refugees from Germany, came to Elizabeth four years ago. He played under the name of Rigo in capitals of Europe, South America and Australia.

JOHN H. ROMWEBBER

John H. Romwebber, 70, Akron, O., exhibitor, died June 11 in that city. In 1914, Romwebber built the Waldorf theatre in South Akron, one of neighborhood's first houses. A few years later he opened the Knickerbocker theatre there. More recently he had been operating the State theatre, Akron, which he owned. His widow, two sons and a daughter survive.

CHARLES BARBIAN

Charles Barbian, 63, associated with motion picture theatres in Akron, O., for years before retiring in 1938, died in Sharon, Pa., June 11.

He was owner of the old Waldorf theatre, a firstrun film house in Akron more than 25 years ago. He also was one of the founders of the Keith-Palace, Inc., theatre in Akron.

MAURICE A. CHOYNSKI

Maurice A. Choynski, 78, veteran motion picture exhibitor, died in Chicago, June 11. He had been a theatre operator for 35 years and was in retirement. Was first president of old Exhibitors League of America.

Survived by widow, brother and sister.

EARL WOOLRIDGE

Earl Woolridge, 53, former vaude dancer, conductor of a professional dancing school in Youngstown, O., died there June 13.

Early in his career he toured the country with a vaude act, doing a specialty dance act. His widow and a son survive.

C. WILLIAM HICKS

C. William Hicks, 44, owner of eight film theatres in Baltimore, died in N. Y., June 14, following paralytic stroke. He had been in theatre operations for more than 20 years.

Survived by widow, daughter, son, mother and a sister.

ALBERT COTSWORTH

Albert Cotsworth, 92, dean of Chicago organists and music critics, died in Elgin, Ill., June 13. He had been organist for churches in Iowa and Chicago for years until he retired in 1924.

Survived by son and daughter.

William Val De Camp, father of Rosemary De Camp, film actress, died June 16 in Los Angeles. Besides Miss De Camp, survived by mother and a son.

Michael Nicastro, 57, musician with Chicago Opera Co., died in Chicago, June 11. Survived by widow and son.

Harry Bilson, 78, father of George Bilson, film executive, died June 18 in Hollywood. Survived by son, widow and four children.

Timothy Sullivan, four-day-old son of Barry Sullivan, actor, died June 19 in Good Samaritan hospital, Los Angeles.

Edward F. Joseph, 27, owner of Club Lido, Youngstown, O., died June 12 in that city.

Dan Bowers, 33, former Don Lee announcer on Coast, died there June 10 after a long illness.

MARRIAGES

Rose Davies to Louis Adlon, Las Vegas, Nev., June 13. Bride is a composer and sister of Marion Davies, film star; groom is a screen and radio actor.

Eddy O'Neill to Musician Second Class Joseph Marelle, June 3, Memphis. Groom is guitarist with Navy Bluos Orchestra at Naval Training Center, Memphis.

Marguerite Bennett to Lt. (j.g.) Frank M. Ball, June 10, Memphis. Bride is one of four Bennett Sisters featured with pre-war Clyde McCoy Orchestra and still singing with McCoy led Navy Blues Orchestra at Naval Training Center, Memphis.

Alexis Smith to Craig Stevens, Beverly Hills, June 18. Bride and groom are screen players.

Patricia Johnstone to Herbert Evers, Los Angeles, June 17. Bride is a songwriter; groom a film actor.

Helen Morgan to Lieut. Arthur Elliott, Los Angeles, June 14. Bride is Hollywood correspondent for Life mag; groom was with Walt Disney before joining the Navy.

Mimi Chandler to Maj. John Kennedy Cabell, Beverly Hills, June 15. Bride is a film actress and daughter of Senator "Happy" Chandler of Kentucky.

Irene Manning to Keith Kolhoff, Los Angeles, June 20. Bride is film actress.

Lucille Greene to Dan Kampel, New York, June 11. Groom is member of "Variety" staff.

BIRTHS

Mr. and Mrs. Jack Covais, daughter, New York, June 11. Father is songwriter and prez of Tin Pan Alley Publications.

Mr. and Mrs. Barry Sullivan, son, Hollywood, June 14. Father is a screen actor.

Mr. and Mrs. Abe Burrows, daughter, Hollywood, June 17. Father is scripter of "Duffy's Tavern."

Lieut. and Mrs. John Shepperd, son, Hollywood, June 13. Father was a contract player at 20th-Fox before joining the Navy.

Mr. and Mrs. Judson Cox, daughter, Los Angeles, June 15. Father is assistant director at Universal.

Mr. and Mrs. Al Schwerling, daughter, Cincinnati, June 11. Father is studio engineer at WLW.

Mr. and Mrs. Elias H. Kleinert, son, New York, June 18. Father is film producer; mother is Ann Leaf, radio organist.

'Aldrich' Decision

Continued from page 3

cerned the sale of the film rights to "What a Life" to Paramount by Clifford and Katherine Goldsmith. The Goldsmiths, in their tax returns for 1938 and 1939 claimed the proceeds as a capital gain.

Court ruled that the amounts paid were royalties and that, even if proceeds from the sale of property, they were not from the sale of capital assets as understood under the revenue act of 1938. Judge Harris Chase said that the assignment of the film rights was only a license and that in such instances the amount which the assignee (Paramount) pays is to be considered as ordinary income for tax purposes.

Jolson

Continued from page 1

Walter Reed quite a few times in the past—and it seemed like coming home.

Perhaps it was my imagination, but I thought I could recognize other familiar faces throughout the trek as Harry Akst and I made stops and did shows at hospitals and camps in Staunton, Va., White Sulphur Springs, Nashville, Hot Springs, Ark.; Dallas, El Paso, Phoenix and Palm Springs.

Capt. Mitnick's Pitch

At Hot Springs I met a Capt. Moe Mitnick who had a unit called the "Fanatics," a bunch of entertainers gotten together from Camp Barkley at Abilene, Texas, which, by the way, is the biggest camp I have ever seen. Capt. Mitnick asked me, as a favor, to play Camp Barkley on my way to Dallas. Told him we were only playing the hospitals, but he begged so hard that we had to say yes.

Beaumont General Hospital at El Paso is one of the finest in the world, especially for plastic surgery. I saw guys who had practically new faces put on them, and you couldn't see a scar. One doctor brought a boy in to me who had a new car grafted on and the boy stood five feet from me and the doctor asked me if I could tell which was the plastic car and, by golly, I couldn't.

Now here is something I might be criticized for. As you know, the little performer has done a great job, but what these kids want now are names. They are radio-minded. They've heard over the air all the big dramatic stars, all the big picture stars, and all the big radio stars, and they want to see them. And they should be given that chance. I know a lot of our stars have been overseas and played a lot of hospitals here, too, but many more have not. These kids are tired of seeing magicians, buck dancers and accordian players—and I don't mean Phil Baker. You don't know what a Betty Grable or a Rita Hayworth, Jinx Falkenburg or Martha Raye, Carole Landis or Rosalind Russell, oh, and ever so many more, could do by visiting the wards in these hospitals and talking to the kids. These are things that men can't do one-tenth as well. The sight of a woman, especially one of glamour and reputation, would give the kids something to talk about for weeks. I found out one thing, they don't want operatic stars, they don't want great violinists and such. The commanding officers at most of these hospitals have told me so, so that is not my viewpoint. At one hospital in Nashville, Tenn., one of our great violinists gave a concert and they had to force some of the boys to attend. As a rule they just don't care for that kind of entertainment.

I could have made this epistle funny but it wouldn't have been on the level because I saw nothing funny. These hospitals need entertainment more today, I think, than do the boys overseas. At least the boys overseas see action but here they just lay in beds with eyes wide open, staring into space, wondering when they'll be well enough to leave. Some of them probably will never be well, so it's up to us to try and make them forget even for a short time.

Pension Plan

Continued from page 3

of the business in figuring Federal taxes under present laws. He also cited that the pension plan is the result of an exhaustive study and investigation by the company with the advice of recognized consultants in the Retirement Plans field.

The nine executives have agreed, starting March 1 this year and continuing while plan is in effect, to limit the amounts which might thereafter otherwise accrue to them under their existing pacts. Schenck informed stockholders in his notice of the meeting that Loew's hopes to continue the plan indefinitely but reserves the right to vary or suspend future payments into the plan at any time.

Schenck expressed the opinion that adoption of the plan should aid in preserving the company's leadership and that he believed the plan will be a major factor in accomplishing this "because the inducements offered will help retain our desirable personnel and motion picture talent and attract others of similar calibre in the future."

CHATTER

Broadway

Jim O'Neill's talking bird died and he's distraught.

Barney Klawans better after serious eye ailment.

Peggy Fears jumped to Hollywood for engagement at the Clover Club.

Will Morrissey and Johnny De Sylva formed talent agency partnership.

Jim Saufer sweating off poundage at E Bond cash register, Times Square.

Kitty Carlisle goes to Hollywood next week for Warner's "Hollywood Canteen" film.

Johnny Dale, vaude and musicomedy dancer, in French hospital with broken ankle.

Marian Anderson will sing at U. S. Naval Training Center, Sampson, N. Y., June 30.

Jacoby Playhouse, Cedarhurst, L. I., opens 10 week season of stock next Tuesday (27).

Oscar A. Doob, advertising and publicity director of Loew's theatres, ill with a strep throat.

Rene Hubert's costumes for "Wilson" (20th) being commercially marketed by Nettie Rosenstein.

Walter Reade, laid up for six weeks at his home in New Jersey, returned to his office last week.

News dispatches from Vatican City mentioned, Irving Berlin was received in audience by the Pope.

George Dindas got honorable discharge from the Army and back on the job as manager of the Strand.

Banshees luncheon Thursday (22) at Waldorf in honor of Samuel Sidney McClure who established his syndicate in 1884.

Gene Buck who was acting president of the Catholic Actors Guild since the death of George M. Cohan, formally elected to that office.

A dancer in a hit musical laid off his p.a. the day after the invasion, saying "there won't be any space for items about me from now on."

Helene and O. M. (Monte) Samuel en route from N. O. to Minn.; bypassing N. Y. and Maine this summer because of the petrol situation.

Current Collier's kudoses "Mrs. Sam" (Frances Howard Goldwyn) as a mastermind behind her film producer-husband's artistic film productions.

Peter Colli, Warners' supervisor for Cuban and Central American countries of Caribbean area, in town for huddles with Robert Schless, foreign chief.

Leading sportsmen in the east attended preview showing of "Home in Indiana" and cocktail party Monday night (18) in Little Theatre of 20th-Fox homeoffice.

Exhibition of show business scenes by contemporary American artists began Monday (19) (continuous until June 30) at the Associated American Artists Galleries.

Charles Baily, Jr., whose father is assistant to Norman Moray at Warner Bros., accepted for the U. S. Navy's V-12 program for line officers at Holy Cross College.

Associates in Paramount tossed a lunch last week to Austin C. Keough, v.p. and general counsel, on his birthday but he refused to tip what age he'd reached. He was also gifted with books.

Billy Petrolle, retired "Fargo Express," got bigger hand when introduced at Madison Square Garden Thursday (14) than headliners Henry Armstrong or Bummy Davis, who was knocked out.

Matt Shelvey, national director of American Guild of Variety Artists, has vetoed plans that were quietly laid to fete him at a testimonial dinner in appreciation of his efforts in helping to cut nitery tax. Over 300 persons, mostly cafe operators, vaude agents and performers, had pledged attendance at $10 a copy.

Bob Christenberry now prez of the Hotel Astor, Fred A. Muschenheim moving up to board chairman. Christenberry also prez of Broadway Assn. and director of the Ritz-Carlton, Central Real Estate Assn., Colonial Real Estate Assn., Columbia Baking Corp. and Hotel Assn. of N. Y. C., Inc. He's also made treasurer and a director of the Astor.

Chicago

Wallace Munroe has resigned as company manager of "School for Brides" at the Civic theatre.

Leo Salkin of the William Morris office will be hospitalized for several weeks after serious operation.

Hal Fisher is back at the 5100 Club doing comedy act after receiving medical discharge from army.

"Goose and the Gander" moves into the Blackstone next month. Gloria Swanson and Ralph Forbes head cast.

Bill Robinson follows Ethel Waters into the Rio Cabana June 30. On the same date, Rochester, of Jack Benny fame, checks into the Oriental theatre.

Barbara Scully will sing the lead when "The New Moon" is revived as the second of the summer operetta series at the Civic Opera House on June 23.

Jack Kearns is conferring with Mayor Kelly about moving the Savold-Baksi heavyweight fight from Wrigley Field to Soldier Field in order to accommodate 30,000 servicemen as guests.

First Lt. Paula Amrein, asst. public relations officer and chief of the radio section for the 6th Service Command (Ill., Wis., Mich.) to Oakland July 2 on a furlough. She's w.k. in radio and show biz.

Cecil B. DeMille will be in town to direct the stage show that will accompany his "Story of Dr. Wassell" at the first bond premiere at the State-Lake theatre June 23. Likelihood that Gary Cooper may make the trip with DeMille.

Lila Lee, former film star who is filling in for Katherine Warren in "Kiss and Tell," here is scheduled to replace Jesse Royce Landis in New York and Violet Heming in the show's third company in order to give each of the performers a vacation.

Hollywood

Jerry Colonna fined $12 for speeding.

Lou Smith joined Lester Cowan as publicity director.

Gary Cooper celebrating his 18th year of screen stardom.

Harry Edington opening a talent agency in Beverly Hills.

Robert M. Gillham in town for studio huddles at Paramount.

Roy Rogers headlining benefit rodeo at L. A. Coliseum July 9.

Byron Barr, Paramount player, in the hospital with food poisoning.

Peggy Fears in from New York for an engagement at the Clover Club.

John Considine, film producer, hospitalized for treatment of an old knee injury.

Walter Compton returned to his United Artists publicity desk after a heart attack.

Helen Schafmeister, concert pianist, divorced William Jennings Neill, Jr., press agent.

Dory Schary taking three months off from his production chores to regain his health.

Joseph Sistrom returned to Paramount after a long leave of absence overseas for OWI.

Irene Manning, contract player at Warners, and Keith Kolhoff took out a marriage license.

George Glass succeeds William Hebert as publicity chief for Samuel Goldwyn, starting July 1.

Jeanette MacDonald and Capt. Gene Raymond celebrated their seventh wedding anniversary.

Marie Canel, Hollywood columnist, after working in defense plants for over a year, back in town.

Al Jolson returned from New York to work on his forthcoming production, "Burlesque," at Columbia.

Capt. Lou Appleton in town with films of the Biak Island invasion in the South Pacific, shot for the Signal Corps.

Capt. Len Hammond, recently with the Signal Corps in Astoria, paused in Hollywood before flying to the South Pacific area.

Premiere of Eddie Cantor's "Show Business" netted $9,500 for the New Birmingham General hospital for wounded servicemen.

Danny Kaye joined Bob Hope, Bing Crosby, Jimmy Durante and Jack Carson as guest emcee at the annual L. A. Police Show.

Irving Cummings awarded the Thomas A. Edison Foundation Gold Award "for outstanding achievement in the arts and sciences for 1943."

W. R. Frank, producer of the "Paul Joseph Goebbels" picture, shoved off for Minneapolis to inspect his 17-theatre circuit before returning for another film.

Walter Wanger appointed consultant on health education by the California State Board of Health, functioning as overseer of films dealing with public hygiene. Also elected [illegible] Dartmouth College Alumni Association.

Mexico City

Norman Foster to direct "Time of Truth."

Arlene Judge planed in from Los Angeles.

Tipica Police Band making shorts in Hollywood.

Leopold Stokowski to make symphonic pix for Azteca.

Francis Alstock, of CIAA, here looking over picture situation.

Presidential staff band playing dates in Los Angeles and San Diego.

Studio Azteca starting "La Hija del Regimiento," starring Mapy Cortes.

Paul Draper performing at the Palace of Fine Arts (National theatre).

Raquel Rojas, Spanish dancer, to Rio de Janeiro for six months at the Copacabana.

First national radio week held June 15-22; ministry of Public Education sponsored.

Alicia Parla, Cuban rhumba-conga dancer, back to Havana after six months nitery work here.

Laurel and Hardy may come to Mexico to do film. Would be combination Spanish-English.

Consuelo Velazquez, composer of "Besame Mucho" and singer, to U. S. for radio and nitery dates.

Ex-bullfighter Jose Ortiz, who tried pix acting, has given it up. Now wants to be a director.

Antonio Samaniego, Ramon Navarro's brother, signed by Films de Mexico to direct its "For a Man's Honor."

Mayor Javier Rojo Gomez pinned Civic Merit medal on Dr. Alfonso Ortiz Tirado, radio tenor, who has performed in U. S.

Metro scout here seeking Mexican pix players whose voices resemble those of its stars for doubling in Spanish language versions.

London

Ernest Hemingway in London.

Phil Hyams buying Shepherds Bush Palladium.

C. B. Cochran mulling a new A. P. Herbert play, "No Quarrel."

Walter Ellis writing a play tentatively called "Slander of Title."

Cosmo Hamilton, best selling author, left around $10,000 in Britain.

Victoria Hopper back from six months' ENSA tour in the Middle East.

Sam Goldwyn has sold six reissues to Grand National and four to Ealing Distributors.

Chili Bouchier co-starring with George Gee in Stafford Dickens' farce, "Lady Be Careful."

Cicely Courtneidge, absent from "Something in Air" at Palace, because of illness, back at work again.

Lou Jackson has been appointed executive producer of British National Films; also a director of company.

Bernard Delfont is reported to have droppel $68,000 on short run of "Something for the Boys" at Coliseum.

European preem of "Bridge of San Luis Rey" at Manchester Odeon brought in nearly $7,000 for Newspaper Press Fund.

J. H. Pemberton to do new revue, starring Cyril Fletcher and Jackie Hunter, opening on road and coming to West End later.

Proceeds of gala preem on "Fanny by Gaslight" in aid of Civil Defense Welfare Fund totaled $30,000, highest scored for a charity performance.

John Corfield has bought provincial rights of "It's Time to Dance," the Jack Buchanan musical, with Freddie Sparks to play Buchanan role; Elsie Prince the Elsie Randolph part, and Laurie Howe, comic, the Fred Emney role.

Bernard Delfont wants Evelyn Laye to take lead in "Rosalinda," which he has acquired for English production, with star turning down offer because booked by Henry Sherek, just discharged from the Army after four years, to star in "Three Waltzes," which opens sometime in August.

Pittsburgh

By Hal Cohen

Danny Schmidt's broken left leg out of the cast.

Robert Gill retained as director of Pittsburgh Playhouse.

Little Jackie Heller due home from 14-month overseas tour.

Bert Stearn coming around all right after throat operation.

Capt. Mike Cullen gets several glowing mentions in Bob Hope's new book.

Charles Liggett, ordained a minister last week, is former Playhouse actor.

George Jaffe has gone to Atlantic City to operate the Globe theatre with stock burley.

Irene Lee, local gal, appointed eastern rep for new Hal Wallis-Joe Hazen partnership.

Saxman Jimmy Zummo giving up music for the duration to stick to his war job exclusively.

Cleaning shop operated by Piccolo Pete, band leader, cleaned out the other day by thieves.

Norma Shea Langworthy going to Providence, R. I., for three summer shows at Playhouse there.

Arthur Woodburn has quit Playhouse's opener, "Bishop Misbehaves," with Edward Mack replacing.

Dorothy Gibson, former local newspaperwoman and now wife of Royal Daniel, Jr., managing editor of Hearst's Sun-Telegraph, has five scripts with Broadway agents. Mrs. Daniel also has books for a trio of ballets and Theatre Guild is considering them.

Washington

Sidney Lust, neighborhood exhibitor, added a new theatre in Arlington, Va.

War bond rally at Capitol theatre, "Two Girls and a Sailor," sold out in 72 hours.

Willard Root's opening night of "Murder in Old Red Barn" was benefit for Stage Door Canteen.

Fanny Hurst, author, had to compete with rain at war bond rally on Washington monument grounds.

Cross Roads Players, on bus line to Virginia, open season on June 28. Washington's only strawhat playhouse.

Washington Workshop had such a turnout for Valentino's "Four Horsemen" it had to get the Interior department auditorium for a second showing.

Literati

Mrs. Louis Sobol Ill

Amidst Louis Sobol's travail attendant to rushing his wife—they just celebrated their silver anniversary—to the hospital, the extra solicitude of one of the ambulance drivers moved the N. Y. Journal-American columnist to thank the attendant. He also stated he would report him favorably to the ambulance service, which in turn fetched the ambulance aide's appreciation. "But," he added, "that's not necessary, because I remember you, and you were very decent to me only recently when I was emcee" at such and such spot, naming a Greenwich Village nitery.

Yank Ed's Citation

M/Sgt. Joe McCarthy, managing ed of "Yank," the Army weekly, received Legion of Merit award for "exceptionally meritorious conduct in the performance of outstanding service," at a military ceremony at Ft. Jay, Governor's Island, N. Y., last Friday (16).

McCarthy, former sports writer for Boston Post, has been a member of Yank from its inception, first as sports writer and then managing editor since August, 1942.

McCarthy was kudosed for his splendid work in expansion of Yank so that now it has editions on all global fighting fronts.

Bennett Cerf Taking No Chances

Random House prexy Bennett Cerf has written a book of anecdotes "on the great and near great," which he calls "Try and Stop Me," a title switch from his original idea of labeling it "Thief of Bad Gags."

Switch also is that Simon & Schuster will publish its competitor's book. Cerf's stance is that with paper shortages he doesn't want any sensitive authors next winter fingerpointing that Random House could find paper for its own prez's nonsense book, when perhaps some more serious work couldn't be published.

Incidentally, S&S is in perhaps the best position among publishers on book paper because of its heavy 1942 bestsellers giving it a strong ratio this semester.

Runyon Covering Conventions

Damon Runyon has recovered from a throat operation to such an extent that he will cover the Democratic and Republican conventions in Chicago, having left New York with the INS contingent late last week.

Hearst coverage group also includes Barry Faris, Bob Considine, Edwin C. Hill, Bugs Baer, Rupert Hughes, Louis Bromfield, Adela Rogers St. Johns and George Dixon, the Washington political humorist.

Hal Hode Turns Novelist

Hal Hode, executive assistant to Jack Cohn, v.p. of Columbia Pictures and liaison representative for the company on Washington matters, makes his bow as a novelist with "This Here Business," turned for laughs, which will reach the stands July 1. Gold Label Books is publishing it at $2 a copy.

Hode states he is working on a second book, one which will be along serious lines and for probable publication in the fall.

Milton Berle's Book

Taking the cue from Bob Hope's just-published "I Never Left Home," and Joe E. Brown's book, "Your Kids and Mine," due from Doubleday, Doran next Sept. 25, Milton Berle has just completed a hook. His differs in that it's strictly comedy, memorabilia, [illegible] scripts, minstrel routines, etc. Ken Kling illustrating; no publisher set yet.

Ted Saucier Collabs

Not often that a hotel p.a. ghosts his brother-in-law's book, but that's the case of "Gore and Glory" (McKay, $2), by Capt. William Crawford, Jr., dealing with his exploits in the Southwest Pacific.

Saucier, public relations counsellor for the Waldorf-Astoria (also collaborator on Metro's forthcoming "Weekend at the Waldorf"), is married to Capt. Crawford's sister.

Newspaper Adv. Men Elect

R. C. O'Donnell, Washington (D. C.) Post, has been elected president of the Assn. of Newspaper Classified Advertising Managers, meeting in Columbus, with Lawrence Amundson, Sioux Falls (S. D.) Daily Argus Leader, as first vice-president; James F. O'Connor, Pittsburgh Post-Gazette, second vice-president; Leslie J. Cummings, Vancouver Daily Province, secretary, and Maxcy Sewitt, Nashville Banner and Tennessean, treasurer.

Lolly's and Hedda's Escorts

Hollywood, June 20.

20th-Fox is providing escorts for Louella Parsons and Hedda Hopper on their trips to Chicago to cover the Republican convention.

Sam Israel, of the Fox studio publicity dept., will be Miss Parsons' liaison, while Denny Morrison, of same flackery, will do similar chore for Miss Hopper. Morrison is an old Chi Tribune man and knows the local and political ropes thoroughly.

Miss Parsons leaves tonight (20), while Miss Hopper pulls out Thursday.

Roswell Now Editor Also

Upon Police Gazette's editor Edythe Farrell's departure, publisher H. H. Roswell assumes the editorship. Nat K. Perlow, associate editor, moves up as managing editor.

CHATTER

Ketti Frings wound up her biography of Susan B. Anthony, pioneer feminist.

Associated Press has new film review service via wire. Jack O'Brien reviewing.

Martha Foley to Boston for confabs with Houghton Mifflin on the next Best American Short Stories' book.

Eleanor Lynch has quit the Everywoman's mag editorial staff for a publicity post with J. Walter Thompson, the ad agency.

Paul Hunter, publisher of Liberty and fan mags, vacationing in Hollywood before shoving off on a Naval tour of the Pacific.

Steve Fisher, on leave from Warner's writing mill, wrote "Kat Loves Tony," to be published as a novel by Appleton, Century Co.

Myron Brinig, who recently finished a screenplay for Universal, has gone back to his New Mexico ranch to finish a novel.

Irving Stone in from the Coast to deliver to his publisher, Doubleday, the manuscript of his new book on Jessie Benton Fremont.

Reuters is expanding its Hollywood coverage since acquiring the Comtelburo news syndicate of Buenos Aires. New affiliation requires two weekly 1000-word features about the film business for South American readers, in addition to spot stories.

Golden

Continued from page 1

theatre needs more playwrights and more good actors and also to speed the establishment of a subsidized national or civic theatre free to produce the finer things and at low prices for the people." Approximately half of the money, Golden said, will be used for cultural drama experiments with the rest allocated to loans, encouragement and relief to dramatists, actors and others in the legitimate theatre. "Later," the veteran Broadway producer promised, "I intend to give more if the experiments justify it."

Advisory Committee

Serving on the advisory committee with Rodgers will be Bert Lytell, Moss Hart, Oscar Hammerstein 2d, Eddie Cantor, Vinton Freedley, Gene Buck, Newbold Morris, Bobby Clark, George Creel, Joe Laurie, Jr., Russel Crouse, Billy Gaxton, Paul Muni, Elliott Nugent, Margaret Webster and Joseph Buhler among others.

First purpose of the fund established by the man who made "Turn to the Right," "Lightnin'," "Seventh Heaven," "Susan and God," "Claudia," "3 Wise Fools" and many other milestones along Broadway will be for relief and encouragement to the atre folk in need of financial assistance to be provided by non-security loans.

Other activities include a standard repertory theatre for Shakespeare and other classic dramatic presentations, modern and old; a fund to enable young playwrights to embark on careers, prize money for amateur writing and acting groups, and money to be used in collegiate dramatic fields.

Golden's $100,000 gift followed many experiments to which he has contributed smaller sums and a series of conferences with members of the committee. The repertory company, according to present plans, will be organized in association with Mayor LaGuardia and the directors of the New York City Center.

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DOROTHY KILGALLEN..
Eddie Howard, the new band at Frank Dailey's Terrace Room is proving a sensation.

BEN GROSS..
Eddie Howard, the mid-western band leader...has scored sensation at Frank Dailey's Terrace Room.

RADIO DAILY..
Eddie Howard's ear arresting vocals and dance compelling rhythms are packing them at Frank Dailey's Terrace Room.

ED SULLIVAN..
Eddie Howard's band a solid click at Frank Dailey's Terrace Room.

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JUN 28 1944

VARIETY

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AXIS' FILM BOOTLEGGING

Robeson Proviso Insures Orch Seats For Negroes When 'Othello' Hits Road

Managers of out-of-town theatres have been advised of a unique provision in the contracts for "Othello" next season by the United Booking Office. It is stipulated that in each stand a certain percentage of preferred lower-floor locations are to be at the disposal of Paul Robeson, top-billed colored star of the drama. That arrangement was agreed upon by the Theatre Guild, which presents the play, at Robeson's insistence, his idea being to have such tickets available for Negro patrons.

Rarely are Negroes seen on the lower floors in Broadway shows but there is an exception at the Shubert since the opening there of "Othello."

The show closes for the summer on Saturday (1) after establishing a record run for the Shakespearean tragedy of 37 weeks, with business virtual capacity for the past month. It relights on the road in September but is slated for a repeat date at the municipally-operated N. Y. City Center next spring.

BRADY, 81; GOLDEN, 71, STILL ACTIVE ON B'WAY

John Golden and William A. Brady, both veteran Broadway producers, have celebrated June birthdays, neither permitting ostentation to mark those occasions. Last week Brady conceded he had passed his 81st natal day, while Tuesday (27) was the 71st for Golden.

Both are still active showmen. Brady is continuously searching for a script for his wife, Grace George, while Golden has several new plays scheduled for next season. Latter's $100,000 grant for the betterment of the theatre and encouragement of new playwrights attracted wide attention last week.

Golden, formerly a hit songwriter, teamed at times with Raymond Hubbell in that sphere. He has produced 74 plays starting with "Turn to the Right," in 1916, done with the late Winchell Smith. Very few have failed to click. Brady was also a hitmaker, his production total reputedly topping the 100 mark.

In longevity Lee Shubert is close behind Brady and Golden among active managers.

Det. Maestro's Hat in Ring

Detroit, June 27.

With a professional-sounding platform calling for removal of interstate barriers, William H. Gail, local dance-band leader, has tossed his hat in the ring for the Democratic nomination for state representative.

It's the second time the bandleader, who has had his own combination for the past nine years, has tried politics. Last fall citizens gave him the nod for City Councilman.

Bing's Boys Bow

Hollywood, June 27.

New generation of Crosbys will be launched into the film business in "Out of This World" at Paramount.

Bing's four sons, Gary, Dennis, Philip and Lindsey, agented by Uncle Everett, will croon and quip in the Eddie Bracken starrer.

Demand Is There But How to Sell 'Em Stalls Hicks' D-Day Album

Flood of requests for records of the George Hicks invasion broadcasts which, it's pretty generally agreed, topped radio's coverage of the assault on the French coast, led to confabs between Blue web execs and Decca records recently anent feasibility of waxing excerpts in an album for home players. As of yesterday (27) no official decision had been reached on the proposition.

Public response to Hicks' broadcasts seemingly would indicate a substantial market for such an album but several factors, obviously, make the proposal more than just an arrangement between the network and Jack Kapp, Decca mogul. For one, Hicks' interviews with servicemen bring Uncle Sam right into the picture which means special steps to clear the discs for public sale would have to be made. Also the Blue feels strongly that material contained in the recorded interviews constitutes authentic documentary history and should not be marketed along with hits from reigning Broadway musicals or the latest outpourings of Tin Pan Alley.

Suggestions have been made that the Hicks records, if made available to the public, be merchandised with a War Bond or stamp purchase angle or on straight cash deal with proceeds going to Army and Navy relief or similar charitable funds.

Gertrude Lawrence On ENSA Trek in England

London, June 6.

Gertrude Lawrence off on six-week tour for ENSA. She turned down many offers to do this. As soon as she arrived, Miss Lawrence was flooded with bids to appear in the West End.

First offer was from Jack Hylton who wanted her to star in "Lady in the Dark." Bernard Delfont wanted her for "Susan and God." She scored in both in N. Y.

SEE POSSIBLE MILITARY VALUE

Several Slayings Reported As Result—Pix May Clog European Market to Snag Postwar Distribution

OLD U. S. PIX MOSTLY

By MORI KRUSHEN

Two-way contraband film trafficking both into and out of Germany and German-dominated areas, which looms as one of the dramatic showbiz stories of the war, is likely to present a problem in cleaning up bootleg American pictures abroad after the war.

Film smuggling, in some cases resulting in killings, involve pictures which may have military values for either side, pictures which can be converted or used in original form for psychological warfare purposes; and regular entertainment features which can be shown surreptitiously for a profit or held until after the war.

American films, duped in and smuggled out of neutral countries, may clog European and Asiatic markets for some time, despite the control of all films and the close scrutiny of theatre operators by American military agencies as soon as territories are liberated. While there will likely be an even more determined effort to wipe out bootleg pictures when various European governments are reestablished, an accumulation of dupes over a period

(Continued on page 2)

Gene Autry Vs. Rep Suit Could Affect All Servicemen-Stars

Hollywood, June 27.

Gene Autry filed suit in Superior court here today (Tuesday) against Republic asking declaratory relief in connection with his contract with that studio. Autry takes the position he is no longer employed by reason of his entering the armed forces and it is impossible for him to perform services called for in pact.

Film chiefs are eyeing case with considerable interest as any decision favoring Autry would set a precedent for all film actors who were under contract before donning uniform.

Singing cowboy entered Army Aug. 1, 1942, and contract had approximately two years to run at that time, but was suspended during his period in service. He is represented in court by his attorneys, Gang, Kopp & Tyre.

Air Forces Radio Tributes to Fallen Heroes Hailed As Top Morale Job

At a time when GI casualty lists are beginning to mount, the army post broadcasting setups established by radio schools of the Army Air Forces Training Command in various parts of the country are credited with doing one of the most bangup jobs today in instituting a closer, more human contact between the families of the nation's fighting men and the Army.

Broadcast presentations of decorations for heroism and gallantry in action are going out not only over the post broadcasting system but, through facilities of network affiliates and local stations, they are getting statewide airings to reach the families and friends of the heroes being honored.

Applications of such wise, wartime Army Public Relations psychology has won the kudos of army brass-hats who regard as inestimable the actual worth of the programs in morale to a family whose husband, son or father has fallen in battle. The programs are not only made the occasions of posthumous awards to pay tribute to dead AAF heroes, but also in tribute to GIs who are now prisoners-of-war or missing in action.

The unique tributes had their in-

(Continued on page 55)

Should've Stood Home

Baltimore, June 27.

Plethora of radio shows offering money—if you're home when the phone rings and theatre passes if you're out—hit a topper here this week when a downtown deluxer manager received a pair for his own house!

Authors See More Than 'Hitler Gang' To Blame for War

Washington, June 27.

Terrific pasting is handed to Hollywood because of Paramount's "The Hitler Gang," in the current bulletin of the Society for Prevention of World War III.

President of the Society is Rex Stout and its advisory council includes such people as William L. Shirer, Cecil Brown, Clifton Fadiman, Major George Fielding Eliot, George Creel and Quentin Reynolds.

"On the eve of D-Day," piece says in part, "Hollywood apparently has nothing better to do than to present a picture called 'The Hitler Gang.' We consider the 'Hitler Gang' not only a bad picture but a very dangerous one. Germany—not only 'The Hitler Gang'—has occupied and oppressed most of the European continent. Millions of German soldiers are still fighting like lions. The German people still is united behind its Fuehrer—and Hollywood dares to show us this childlike picture of 'a gang that stole a nation.'

"Hollywood must mature politically and must come to understand that this war has been brought upon the United Nations not merely by 'The Hitler Gang,' but by the German people. Hollywood should order its research staffs to study the background of Pan-Germanism and its plans for world conquest.

"It means that the grave responsibility of the German citizens for what they have allowed, has been neatly tossed on the shoulders of a few ruffians, officers and industrialists."

20th Snags M-G Airshow's Announcer, Dunn, for Pix

Metro's new "Screen Test" program over WOR-Mutual and its own (Loew's) WHN station, N. Y., is designed as a talent guest for the Culver City studio. But the switch is that the first and only "Screen Test" alumnus, Frank Dunn, winds up on the 20th-Fox lot in October at $500 a week on an option termer.

Dunn, announcer on the show, is technically not a testee, but the "Screen Test" program is what caused 20th-Fox's talent chief, Joe Pincus, to revive interest in him after one option had expired.

LONDON LEGIT HOLDS UP DESPITE D-DAY

London, June 27.

Although D-Day has had its effect on London's legit, as elsewhere, theatre business continues aggressively active, with 30 legit attractions lighted (or six more than Broadway). The invasion of France hasn't materially affected attendance despite the nearness of the fighting front, the arrival in England of battle casualties and the attack by Nazi rocket bombs.

Eight attractions in particular are doing big business. At least one new play has opened since the invasion began. In addition to the legiters, there is one bigtime vaudeville show, the legiters including four attractions which originated on Broadway. They are "Arsenic and Old Lace" (plus two road companies), "Blithe Spirit," "Panama Hattie" and "Uncle Harry." Recent closings of former Broadway hits are "Junior Miss" and "The Student Prince."

GOP Perches Come High

Chicago, June 27.

Seats for the Republican national convention were bringing $40 for main floor seats, for six sessions and $7.50 for second balcony seats for two sessions, on opening day, according to local ticket specs.

Demand for duets fell off today (27), prices dropping to $25 or less. With Dewey's nomination in the bag, say the specs, the public's losing interest.

Vet Borscht Circuit Impresario Sees Talent Finds Stymied Till War's Over

The "borscht circuit," which has nurtured considerable talent now prominent in show biz, has stifled the emergence of new creative personalities until the war is over and the GI's, with fresh ideas, return to this proving ground of the show world. This is the opinion of Henry Tobias, the songwriter and entertainment director at Totem Lodge, New York summer resort. Tobias is one of the last of the original borsch circuit directors, who started in that capacity in 1927, when Moss Hart was entertainment head at Copake, Don Hartman was at Grossinger's, Max Liebman at Log Tavern, and Danny Kaye at White Roe.

Gone are the days of the big staff. Broadway productions which necessitated a stock company of 20 players, orchestra and arranger, scenic designer, stage director, prop boys and the whole works, Tobias reveals. Nowadays, the clientele is changed considerably; the customers are families rather than young folk. Because of this change the guests no longer desire athletic activities as they did before. Gone are the daily calisthenics, hikes, baseball games, tennis tournaments, swimming events, etc. Now give the man his gin rummy game, the ladies their mah jong. Announce rhumba lessons and they will be happy.

Where once the social director worked with a large staff and wrote, directed, produced and acted in productions, now his complete staff may consist of an athletic director, a golf pro, one or two lifeguards who double as boatmen, a riding master and two orchestras, one a pop band, the other a small rhumba aggregation, with the s. d. now relegated to the role of emcee. Trace it all to the inevitable—that manpower problem, again.

Also out are long rehearsals and preparations for original revues and Broadway shows. Now with talent few and far between, the evening programs are dominated by traveling unit shows and imported entertainment. Motion pictures are shown, as a rule, two nights a week, a traveling dramatic stock company (usually a Stanley Woolf outfit) comes in mid-week, with their own scenery, eats two meals, gives the show and is away to another one-night stand. Remainder of the week's activities is filled out with either quizzes or amateur night with talent selected from the hostelry staff, races, etc. Weekends the big shows are booked through any of the large booking offices.

This is the borscht circuit of today as compared to 15 and 20 years ago. And, according to Tobias, it's much easier and more profitable. For in the old days, the guest paid $35 and $40 per week and expected the social director to destroy himself entertaining him. Nowadays, they pay $65 to $100 per week and the s. d. lets them destroy themselves.

Capt. Louis Hayward Honored by Nimitz

Hollywood, June 27.

"For meritorious conduct in the performance of outstanding service," Captain Louis Hayward has been awarded the Star Medal. Marine actor was cited by Admiral Chester W. Nimitz, commander of Pacific fleet. For his work in filming battle of Tarawa.

Citation in part reads "his thorough preparation for the operation and his tireless leadership ashore during the action produced photography widely acclaimed as the most complete and technically excellent coverage obtained by our forces in battle up to that time. His high technical ability, painstaking efforts and devotion to duty were in keeping with the highest traditions of the naval service."

Bill Hart Collapses At Mrs. Rogers' Services

Hollywood, June 27.

William S. Hart reported resting easier at home today (Tues.) following collapse at the funeral of Mrs. Will Rogers yesterday. Ill for some time, Hart attended the funeral against advice of his physician, and collapsed from grief and illness, but was led from church by Billie Burke, who accompanied him.

Vet silent film star is confined to bed at home, but the nurse said he rested easily last night.

Galento to Go Thesp

Los Angeles, June 27.

Tony Galento, known in fistic circles as "Two-Ton Tony," is about to become an actor in a knuckle drama to be produced here by Ben Pollack. Stage piece, still nameless, was written by Mark Linder.

Galento is cast for the role of a manager, not a fighter. The pugilist part is being considered by Barney Ross.

Liberty Ship Named 'The Benjamin Warner' Honoring the WB's Dad

The Warner name will be signally honored shortly when the Henry Kaiser-operated Permanente Metals Corp., Richmond Yard, Cal., launches the latest and last of the Liberty ships, the 519th to be turned out at that shipyard. It will be christened the Benjamin Warner in honor of the father of the Warner freres, Harry M., Col. Jack L. and Major Albert. The SS. Benjamin Warner slides down the ways shortly.

Launching will be sponsored by Lita B. Warner, daughter of the late Sam Warner, while Mrs. Anne Robbins, oldest daughter of Benjamin Warner, will be matron of honor. The invocation will be pronounced by Rev. Dr. Rudolph I. Coffee, who, many years ago, performed the wedding ceremonies for both Harry M. and Major Albert Warner.

Axis Bootlegging

Continued from page 1

of several years may cut considerably into foreign revenues.

It is pointed out in some trade quarters that illegal showings can be stamped out but indications are that this would be a difficult task, particularly in the early part of the reconstruction era.

Most of the dupes of old American pictures, which have likely gone underground for the time being, have never been shown in Europe and are still new as far as that territory is concerned.

300 French-Made Films

One of the biggest stakes which film bootleggers have been reported shooting at is the huge backlog of around 300 French-made pictures, negatives costing around $50,000 to $60,000 average, some of which have been duped and already smuggled into neutral countries. Eventually these pictures are trans-shipped to Allied or Allied-controlled territories.

Valuable properties, also, are the mccoy American films with foreign language dubbing—French, Italian, etc.—many of which were seized by the Germans. Potential rentals on some of these dubbed pictures, which would be a total loss if they have been destroyed since the dubbing cannot be duplicated in many instances, is estimated at $100,000 to $150,000 per picture. There were hundreds of such films around in the German-occupied areas and question now is how many of the negatives were destroyed by the Germans.

"Aryan" and "Non-"Aryan"

Complications are also anticipated when questions of ownership come up after Europe is liberated. There has already arisen some question involving ownership of films spirited out of German-occupied areas. Many film productions were transferred by non-"Aryan" to "Aryan" owners under duress or in order to avoid confiscation by the Nazis. In some cases, where arrangements were made on a friendship basis, ownership will likely be adjusted, while in others there will likely be considerable difficulty in establishing proprietary interest, where producers are concerned.

Most of the American films seized by the Nazis have not been shown in Europe except, of course, for such pictures which could be used, by twisting meanings through different subtitles, to show that conditions in the U. S. were bad. Gangster pictures, which incidentally are still taboo in liberated areas, could thus be used by the Germans to indicate chaotic social conditions in America.

106th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1944"

El Capitan Theatre, Hollywood, Cal.

"I was thrilled! Better than anything I saw in New York."

MARY ASTOR.

Fred Waring and Philco Talking Possible Deal For 'Radio Hall of Fame'

Sundry reports that Fred Waring and his Pennsylvanians are set with Philco for this fall over the Blue network in the Sunday 6-7 p.m. slot are premature. There is no deal yet at this writing. There have been conversations between Philco and Waring to join the "Radio Hall of Fame," which are being continued; but the matter rests there until later in the week. A matter of terms is a major stumbling block. Paul Whiteman, of course, is the present Philco maestro on the summer replacement show, as he was from the "Hall of Fame's" inception.

"Variety," when the "Hall of Fame" returns in the fall, continues as the judge and jury of the "Fame" guest talent, as does the William Morris agency's association in the full-hour variety program.

Equally premature was another published report that Al Jolson and Whiteman would head the fall series of Philco's "Radio Hall of Fame," when, actually, Jolson is included among several ideas which Philco's promotion v.p., Jimmy Carmine, and the agency v.p., Ernest B. Loveman (Hutchins), have under consideration. Whiteman's hot-weather series is only in its fifth week, so there's no hurry. The "Fame" format returns Sept. 3.

Same basic setup holds over with "Radio Hall of Fame" this fall, excepting Deems Taylor; as the commentator, and DeVere Engelbach and Milton Geiger, who exited as director and writer when the summer series started June 4; with, of course, the Whiteman orch also bowing out should the Waring deal be consummated.

Garfield Out of Danger After Stricken On Set

Hollywood, June 27.

John Garfield was released from hospital yesterday (26) after being rushed there with severe attack of influenza Friday. Actor was working in "Hollywood Canteen" at Warners when stricken.

Angna Enters Encores For Metro As Author

Angna Enters, author of "Silly Girl" (Houghton Mifflin) and screen story for Metro's "Lost Angel," has sold the same film outfit another original story and contracted to develop the story at the Culver City studios.

Metro chore won't interfere with Miss Enters' painting or her next season's skedded transcontinental dance tour. An exhibition of her paintings is now being held at the Pasadena Art Institute.

Hammerstein's Kudos

New York, June 22.

Editor, "Variety":

In your drama critics' selections for the "bests" of the season, don't you think it is an omission not to list the best lyrics as well as the best musical score and best scene designing?

I have noted this omission in the past two seasons and wondered about it. Last year I had a long meeting with myself and awarded me the prize, and this year I gave it to Ogden Nash, but maybe I am biased and next year you want to let the critics decide.

Oscar Hammerstein, 2d.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 27.

George Shaffer is quitting Universal's praisery to publish a country paper at **Balboa, 60** miles south of **Hollywood**. Caught in the current rush to buy country papers in order to **get leisure** to write serious and enduring things, **he will** never be **heard of again,** poor fellow. As the Chi. **Trib's correspondent he** gave the **Scully** Circus our first plug when we **arrived by** tramp **steamer** from Panama **10 years** ago. Thus his taking **the veil is looked** upon **as a** very **personal loss.**

About a year ago Ted Friend quit Broadway and, like George Shaffer, bought **a paper in** California. **Friend's purchase** was in Susanville, he apparently **never** having heard the **song "If you knew** Susanville like I knew **Susanville." He** grabbed off the paper **on** learning the retiring editor **was quitting** at **the age** of 68. **This trapped Friend.** Saloon editors folded **at 40 and he had** personal and **romantic reasons** for not wanting to die that **young.**

What Happened to Ted Friend?

He announced at the time he made the buy that he **not** only was going to edit and publish the Lassen Advocate (Est. 1865, Circ. 2100) but he was going to write for "Variety" and a flock of magazines on the side. Why not? No longer on a seven-day grind, wouldn't that give him plenty of spare time for extra-curricular activities?

Not with any desire to add to malice in wonderland but simply for the record, has any one ever heard of our old friend Friend since? He is vice-regent of the McSorley Mounted Literary Society, and a checkup among those members who have been grounded for hard riding reveals that he has not attended a meeting since, to borrow a phrase from the Selznick lot, he went away.

The Mounties were supposed to have a convention in nearby Virginia City, Nevada, but as far as can be learned Friend never attended. A man of leisure and in good health, Friend could have walked from Susanville to Virginia City, even if denied transportation due to the horse-thieves still flourishing around Susanville.

Charles Laughton, Harry Carey, Tom Fizdale, Perry Charles and Carey Wilson, in addition to Friend, are all members of this peculiar literary set. None of them has ever heard of Friend since he decided to cut himself a lot of siestas by publishing a small town paper 3,000 miles from Broadway as the Old Crow flies.

Susanville's Old-World Charm

People recall Friend as a convivial, charming habitue of Broadway night clubs, but today a 10-foot pole can't touch him. He is still friendly to Pulaski (the Gen., not Ibee), but then Pulaski is well under six feet. One inquiring reporter got brushed off with, "I will appreciate it if you stay the hell away from Susanville. You sound like the sort of person who could be an awful nuisance."

Not even G. Barnum Shaw ever talked to me like that before. So you can see how a year of splendid isolation has turned a beautiful character into a recluse.

All I asked him was if Gladys George were still teaching highschool in Susanville, or was she the Gladys George who was now making personal appearances in "Personal Appearance." Most country editors would have jumped at the chance of getting a free plug for the old home town, but you see what it got me. The gate out of Susanville.

From Gay to Gray in One Generation

But before you go jumping on poor old friend Friend, try editing a country paper yourself for even one week. It's murder. I tried getting out the Monterey Trader recently as a sort of vacation. The paper is owned and edited by Milus and Antoinette Gay. Two happier people never lived up to the time they bought the Trader. Their name was Gray really, but in setting type the first day one of them dropped an "r" and after that they let it ride. It's too late to change it now.

Monterey is about the size of Susanville, but whereas Susanville is a lumber camp, Monterey is a charming fishing port. It was the first capital of California and is about 50 miles north of San Simeon where a publisher, who stayed away from country weeklies, once lived as monarch of all he surveyed. It's a beautiful old world town.

Everything from abolones to sardines comes into the fishing nets of Monterey. Everything from commandos to authors come out of them. Robert Louis Stevenson lived there for a while. So did John Steinbeck. In fact Steinbeck's "Tortilla Flat" is laid there. Now that Elba is back in the news, it might even be of interest to know that the ship in which Napoleon escaped from Elba was finally wrecked off Monterey. In fact a beautiful house, still standing, was built from the wreckage.

The Country Editor's "Mein Day"

Outside of a few historical priorities of this sort, journalism in Monterey isn't much different from Susanville, Balboa, Virginia City or, for that matter, Martha's Vineyard.

All of them differ from New York though, because small towns have no messenger boys to pick up copy of columnists at the local Stork club. The best way to get your copy to a country paper is to walk it down to the shop yourself. The best way to get it in print is to set the type yourself. It helps, of course, to know how to run an old flat-bed press. (Est. 1865.)

A country editor's day begins long before dawn. This comes about gradually. Little by little he finds that he is either going to accept payment in cows, pigs, chickens, burros and ducks, or he is going to fill out some blanks called 77-B.

As for printing the paper, that would be easy if the press didn't always stick when printing backups. Nobody can repair these battered old typetanks, not even the man who designed them, not even members of the McSorley Mounted Literary Society. But the country editor has to learn how or out comes no paper.

Out-of-Town Four Freedoms

A persistent merchant raised on Dale Carnegie is the bane of country editors. He often pleads for an extra run "with my ad showing when the paper is folded." To oblige country editors have to dragoon all children over five years of age into folding the copies of the extra run, thereby risking the clink by some Society for the Prevention of Cruelty to Children, there being none apparently for the Prevention of Cruelty to Editors.

Thus by midnight the country editor and his family are now free not to go to a movie, free not to read a book, free not to write cheerful letters to cheerful letter-writers like us, free not to do anything but fall asleep on the stairs on the way up to bed. That makes Four Freedoms and any country editor would waive them and settle for a beer.

If our old friend Friend or Shaffer or any other of the current crop of Ed Howes, William Allen Whites, Sherwood Andersons and Mark Twains knows a way to by-pass all this grief and write books, articles and special features, he will be more welcome to country journalism than the sudden deaths of Hitler, Hirohito and that moronic little king who caused so much excitement a year ago for being called "a moronic little king." Or has something happened to the guy in the meanwhile? Country editors never have time to listen to the radio to find out about such things.

No wonder they do not have time to attend conventions of their own society, though now and then one of them breaks out with a book as did Henry Hough with "The Country Editor" and Clayton Rand with "Ink On My Hands." The marvel is that they get women to share their lives with them.

I once knew one who even trapped a Hollywood starlet into deserting pictures to join him in the hunt for type lice which, by legend, gum the works of all country presses. Whether they lived happily ever afterward is in the realm of writing for bulldog editions—strictly malarkey—for the simple reason that you never hear of such lovely people again.

As far as their old friends know these fellows might just as well have deserted Broadway or Hollywood for a Trappist monastery. It's a melancholy thought, but as the old Schnozzola puts it, "Them's the conditions that prevail."

STAGESHOWS PUSH PIX RUNS

Metro's 165 Over-$1,000,000 Grossers Since '25 'Parade'; 'Miniver' $5,500,000

From the time of "The Big Parade" Metro has produced approximately 165 pictures which have grossed $1,000,000 or over in rentals, domestic, with the total rentals for these 165 pictures estimated hitting over $270,000,000 in the U. S. market. This includes recent releases such as "A Guy Named Joe" and "Lassie Come Home," which have each grossed close to $2,500,000 so far, and which will send the total higher when distribution is completed.

Exclusive of "Gone With the Wind," which Metro distributed, the 10 biggest Metro grossers were "Mrs. Miniver," $5,500,000 domestic; "Random Harvest," close to $5,000,000 domestic; "Boom Town," some $3,800,000; "The Big Parade," $3,200,000; "Thousands Cheer" and "The Great Ziegfeld," around $3,200,000; "Ben Hur," "For Me and My Gal," "Honky Tonk" and "Boys Town" in the neighborhood of $3,000,000 each.

30 Over $2,000,000

Approximately 30 Metro pictures have grossed over $2,000,000 but under $3,000,000 during the past two decades, including such productions as "San Francisco," which came close to the $3,000,000 mark, "Somewhere I'll Find You," "The Human Comedy" and "Strike Up the Band." In the $2,000,000 brackets are pictures such as "Bataan," "Best Foot Forward," "The Good Earth," etc.

Some 50 Metro pictures have grossed over $1,500,000 but less than $2,000,000 in this period. In this category are pictures such as "Rio Rita," "Panama Hattie," "Cabin in the Sky," "Goodbye, Mr. Chips," "Captains Courageous," "The Youngest Profession" and "Tugboat Annie."

Around 75 Metro pictures have grossed between $1,000,000 and $1,500,000 in the period surveyed, including pictures such as "Blossoms in the Dust," $1,300,000; "The Merry Widow," $1,000,000; "Anna Christie," $1,000,000; "Pride and Prejudice," $1,000,000; and others.

MEXICANS LIFT BAN ON ACTOR EXPORT TO U. S.

Hollywood, June 27.

Embargo forbidding Mexican film actors to work in Hollywood has been lifted, according to Frank Fouce, coordinator of inter-American affairs, on his return from Mexico City.

Ban had been ordered by the Mexican Screen Actors Guild on the theory that Hollywood might cripple the native film industry by talent raids south of the border. Misunderstanding was straightened out with the assurance that Hollywood producers are interested, financially and artistically, in the development of the Mexican film industry.

Hedy, Loder Think Gag Photo Worth 250G

Los Angeles, June 27.

Suit for $250,000 damages was filed here against Edward Small, film producer, by Hedy Lamarr and John Loder, charging unauthorized distribution of a photograph posed by the couple as a gag, not intended for publication. Picture shows Loder in the embraces of William Bendix and Dennis O'Keefe, dressed up as chorus girls, with Miss Lamarr looking on disapprovingly.

Plaintiffs declare the photo has caused columnists to print stories of a marital rift, whereas they are happily wedded.

L. B. Mayer's 560G Cut

Philadelphia, June 27.

Louis B. Mayer, for a long time the highest paid executive in the U. S., has agreed to an annual salary cut of $560,000, according to a proxy statement filed with the Securities & Exchange Commission here last week.

Mayer, one of Loew's execs with a profit-sharing contract, will limit his remuneration to $500,000 a year,

The Convincer

Following the notices on his "Minstrel Man" (PRC), Benny Fields drew a letter from Sandra Burns, 11-year old daughter of Burns & Allen. She informed Fields that she and her 9-year old brother had read the reviews and closed with a couple sentences that Fields is waving all over N. Y.

Youngsters wrote, "When you come out here Ronnie and I want your autograph now that you are a big star. But don't forget that we loved you when you were only Aunt Blossom's (Seeley) husband."

De Sylva Signs Par Indie Deal

Hollywood, June 27.

Official confirmation of a new contract for Buddy de Sylva as a profit-sharing unit producer was issued here by the Paramount studio. Pact goes into effect Sept. 15, until which time de Sylva will continue in his current capacity as executive producer.

New contract, of at least three years, calls for two to three pictures a year, to be made by his own production unit. Deal is similar to that recently signed by Hal Wallis. De Sylva will incorporate his production unit in Sacramento and will be financed by Paramount and bank interests for the filming of his pictures. As in the Wallis deal, Paramount and de Sylva will split 50-50 on the profits. Only difference in the two deals is that the studio will furnish de Sylva with important talent when he calls for it.

Executive producer post, held by de Sylva for three years and a half, will not be filled. Plan is for Y. Frank Freeman and Henry Ginsburg to exercise front office supervision on the 14 or 15 films the studio will turn out, in addition to the number to be made by de Sylva and Wallis, also Cecil B. de Mille, and the six on the Pine-Thomas program. Liaison will be formed between the front office and the producers on the lot, with one of the producers as go-between. Understood the studio will sign two or three topnotch producers to turn out its share of the program.

It is not likely that the company will make any more such profit-sharing and financing deals, but the studio might make single picture deals with outside sources, permitting a share in the profits accruing on an individual film.

Jack Saper, former associate producer at Warners, joined the newly formed Wallis Productions as production and business manager. Joe Hazen, Wallis' associate, arrived from N. Y. to spend 10 days helping to set up the new Par affiliate.

FAYE-GRABLE AGAIN SET FOR 'DOLLY SIS'

Hollywood, June 27.

Alice Faye and Betty Grable have been definitely set for starring roles in "The Dolly Sisters," 20th-Fox has announced. Pair were originally set year ago, but motherhood forced them out, and studio sought to fill roles with two other actresses.

John Stahl, it was also announced, will direct musical, and George Jessel keeps film on his production slate.

Bobby Newman's Spot

Hollywood, June 27.

Robert Newman has taken over post as assistant to Al Wilson, veepee in charge of Republic studio operations.

Newman will assume much of studio management detail.

67 FILMS ON YEAR FOR 5 N. Y. HOUSES

By ROY CHARTIER

That stageshow policies pay off handsomely, at the same time increasing the first-run life of feature pictures—and through runs enhancing their sales value—is signally substantiated by the fact that the five deluxe combination theatres on Broadway will ride out the season with the use of only 67 films. This is a new low for all time for these so-called weekly-changes.

While some pictures overlap, the number actually totaling more than 52 weeks for each theatre, for the show season from last Labor Day to the same holiday this year, the houses and the number of films on display for the period will be as follows:

MUSIC HALL	11
PARAMOUNT	11
STRAND	13
CAPITOL	15
ROXY	17
Total	67

The same impetus on extended run is being given pictures in other parts of the country by the stageshows employed, which from all indications and despite cost, are proving worth their weight in added budgets. This is pointed as being particularly true in larger centers such as N. Y. and Chicago, which draw heavily from visiting elements and servicemen who often swarm to theatres for their stageshows rather than for the pictures on exhibition.

In N. Y. the Music Hall, with stageshows of a standard character

(Continued on page 50)

'COLOR MINDEDNESS' HYPOS TECHNICOLOR

Current interest in Technicolor shares in the stock market is predicated not only in Wall Street belief that the film industry has become "color-minded" but also is tied in with recent color film announced by Ansco. Any radical improvement in color film would be quickly met by Eastman Kodak and Technicolor, it's generally known in the trade.

Technicolor has a close alignment with Eastman, making its research program and patent position easily adjustable to meet threats from competitive processes.

Republic's Tinters

Hollywood, June 27.

Three top-budget Republic pictures during the 1944-45 season will be filmed in Technicolor, according to a joint announcement made yesterday (27) by Herbert J. Yates, chairman of the board, and James R. Grainger, company prexy. First time in Rep history for production of tinters.

Wildberg Refuses 300G For 'Venus' Pic Rights

Bidding for picture rights to "One Touch of Venus" is getting hotter, with four film companies dickering for the Broadway musical hit. No decision had been made by yesterday (27) although deal is believed imminent.

Three companies reported bidding are RKO, planning the film for Ginger Rogers; Columbia, for Rita Hayworth, and Paramount, for Mary Martin. Last-named is also star of the stage version. Cash proposition of over $200,000 was turned down, according to associate producer John Wildberg. Price may go to $400,000 for the highest price involving a musical's sale to the films.

McKenna's 'Invasion'

Major Kenneth McKenna is producing a 40-minute film at the Signal Corps Photographic Centre, Astoria, L. I., wherein four Army generals brief war plant workers in the same way that soldiers are briefed before they go into action.

Titled "Brief For Invasion," film will have talks by Generals Brehon Somervile, Lesley McNair, Henry Arnold and William R. Arnold.

State Dept. to Break Down Barriers Slowing U.S. Film Selling Abroad

Washington, June 27.

State Department is conducting a worldwide survey of the barriers standing in the way of distribution of American films, with a view to forcing down the walls, "Variety" learned today. Study is being made in conjunction with the State Department's general appraisal of the postwar economic and political situation, stressing once more the importance films are assuming in international planning.

Working on the assumption that we won't huddle with foreign countries on this or most other questions until after the shooting has died down, the film study will carefully weigh each country separately, since the barriers to be hurdled are different in each one.

As one State Department spokesman puts it: "When we consider motion pictures, or any other enterprise, we must divide the nations into the following categories, each of which has its own background—Axis countries; Occupied countries; Allied countries; and neutrals.

"Complicating the whole picture is the fact that we have trade treaties with some countries and do not have any with others. Add to this the uncertainty of what will happen to all existing trade treaties after the war, and you have some idea of the magnitude of the job at hand." A clarification, such as State Department hopes to achieve, should prove of great value to Hollywood under the circumstances.

In the background, so far as pic-

(Continued on page 55)

Nick Schenck's Salute

In connection with Metro's 20th anniversary celebration beginning last Thursday (22), Nicholas M. Schenck, Loew's, Inc., president, stated that "The 20-year anniversary of Metro-Goldwyn-Mayer Pictures would be little more than a number if the company had not represented a standard of production and a principle of fair trade practise.

"This anniversary then is a tribute to the men and women of our organization and a measure of the tribute may be found in the attitude of motion picture theatre owners."

Indies Doping Post-Peace B.O.

While the test of the small exhibitor's ability to continue successful operations under 20% Federal admission tax probably will come during the summer "dog days," numerous exhibs already are expressing fear over what will happen when peace is declared on the European battlefield. At recent conventions of independent exhibitor groups, the prospect of any boxoffice reactions soon after cessation of hostilities is being carefully masterminded.

What they fear most is that before Congress can change the current 20% tax bite, many may suffer. Exhibs have to meet specific expenses each week, tax or no tax, and they hope tax relief will come pronto.

Exhibitors point to the close shave they had in avoiding a 30% tax levy. Particularly when they view what happened to the nightclubs in the brief time the 30% bite was in effect. "If that happened to niteries, where customers can better afford a higher tap, think what it would have done to film theatres," stated one exhib. It will be recalled that it was only after a frantic effort and last-ditch fight that the picture houses managed to compromise on the present 20% tax.

Germany Tilts Film Rentals for Post-War

Washington, June 27.

Little Joe Goebbels has figured out a new way to shake down German film exhibitors, according to word received here. The Reich Film Chamber, which he controls, has increased the film rental and has ordered the increase be paid, not to the producers, but to the Film Chamber.

Explanation is that the money will be used after the war to pay subsidies for restoration of theatres in Germany and "for erection of new theatres in newly acquired territories." Picture people wonder where Germany will [illegible] quired territories.

M-G's 'Best' Short

Hollywood, June 27.

Metro is shooting a special five-reel short to celebrate its 20th Anniversary with Lewis Stone in a featured role and Jules Dassin directing.

Film, titled "Some of the Best," will include excerpts from outstanding Metro pictures, from the 1924 "Big Parade" to 1943's "Random Harvest."

WHORF'S DIRECTOR CHORE

Hollywood, June 27.

Richard Whorf, who signed an actor-director contract with Metro three years ago, will make his debut as a screen pilot on "Autumn Fever." Hitherto his film activities have been confined to acting.

Recently Whorf did a job of stage directing on the Broadway play, "But Not Goodbye."

DISNEY WRITERS PREP TRIO OF NEW FEATURES

Hollywood, June 27.

Walt Disney is preparing four feature-length animated fantasies for future production, to be filmed when he has completed his commitments on pictures for the armed services, which now constitute the studio's chief effort. Recent boxoffice returns on the re-release of "Snow White and the Seven Dwarfs" prompted the producer to figure on more productions of that nature in his post-war plans.

Writers are working on "Cinderella," "Alice in Wonderland," "Sword in the Stone," based on the King Arthur legends, and "Uncle Remus," derived from the Joel Chandler Harris stories.

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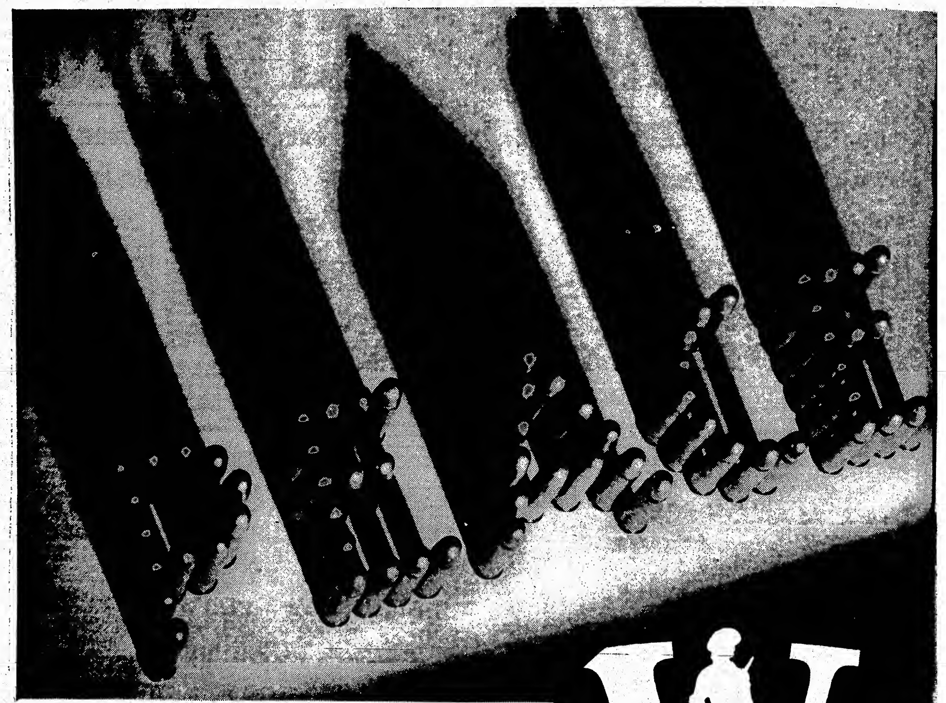
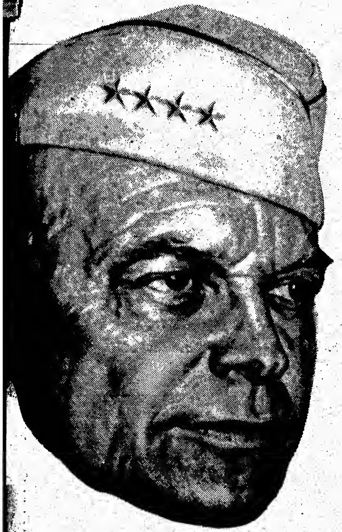


5TH WAR LOAN

EVERY
BOND
YOU SELL
BRINGS
IT
CLOSER!



"That this conflict will be brought to the speediest conclusion with the least loss in lives..."

—GEN. DWIGHT D. EISENHOWER

MORE POWER FOR EISENHOWER!

Every hour! Every day!
Are you fighting
To win that
Extra bond sale!
One more! Then
Another! Fight!
From house to house—
From street to street—
That's the way
Our heroes do it!

THE CLINCHER!

Calling 16,000 patriots! Get set for the industry's bond-selling mop-up! FREE MOVIE DAY, July 6th, preceded the day before by a radio and newspaper blast to the nation that will insure box-office lines from Coast-to-Coast!

NEVER STOP TILL YOU'RE OVER THE TOP!

FIGHTING 5th WAR LOAN

COLUMBIA PICTURES CORP., METRO-GOLDWYN-MAYER PICTURES, PARAMOUNT PICTURES INC., RKO-RADIO PICTURES, INC., 20th CENTURY-FOX FILM CORP., UNITED ARTISTS CORP., UNIVERSAL PICTURES COMPANY INC., WARNER BROS. PICTURES, INC.

20% and 30% Theatre-Nitery Taxes Upped April Revenue to Record Highs

Washington, June 27.

Amusement taxes for April, first month of the 20% at the boxoffice and 30% on nitery checks, went through the clouds for an all-time monthly high of $28,617,078, according to the figures released today (Tuesday) by the Bureau of Internal Revenue.

The levy contrasted with $14,625,614 taken from the customers in April, 1943, and $14,907,919 for March, 1944. Previous record high, hit this past winter, was less than $17,000,000.

Broadway did even better for Uncle Sam than the 2-to-1 national swing upward. Figures for the 3d N. Y. Internal Revenue District—all of Manhattan above 23d St.—showed theatre admissions taxes for April were $3,755,806, in contrast with $1,622,991 for April, 1943. The figure for March, 1944, was $1,964,279.

Manhattan's ticket agencies, however, reversed the field by reporting only $29,492 in taxes to the Federal Collector, as against $42,588 for the previous month. The April figure, nevertheless, doubled the April, 1943, report of $14,919.

Despite the wallop the 30% bite dealt the niteries, Manhattan's spots also hung up a record in April with $575,150 in taxes, contrasted with $204,084 for March; and $227,248 for April, 1943. Nationally, the niteries paid the Government $4,504,000 in April taxes, as against $1,772,000 in March and $1,680,000 in April, 1943.

Treasury take on sales of phonographs, radios and parts during April was a whopping $655,185, contrasted with $249,468 the preceding month, and $323,386 in April, 1943. The bite on April sales of phonograph records totaled $197,722, versus $84,866, a month earlier. Coin operated devices paid in $299,361, bettering the $211,616 of March.

The higher excises in many other items, plus the increased income taxes netted total monthly Treasury collections of $3,076,492,935, while the same period in 1943 showed only $1,365,203,359.

FRANK, UNDISMAYED, PLANS 3 MORE FILMS

Minneapolis, June 27.

Apparently not discouraged by the fact that no major company would distribute his first solo producing effort, "Private Life of Dr. Paul Joseph Goebbels," and he's had to turn it over to Monogram, W. R. Frank, local indie circuit owner and producer, says he's going to start shooting at Hollywood on a second picture, "Night Watch," within next two weeks. This will be a dog film, with Hobo the canine. Alfred Zeisler will direct.

Frank also announces he'll follow "Night Watch" immediately with "L'Affaire LaFarge," based on a famed French murder mystery. United Artists declares it's also going to make this picture, but Frank says he has Herbert O. Phillips, who wrote and directed the French version, and who now is in possession of a print of the latter, and he insists he has first claim on the story. Script of a third picture, "Pennsylvania Station," also has been prepared, Frank asserts.

Johnston Switches To New Flackery Post

Hollywood, June 27.

John Leroy Johnston moves over to International Pictures July 1 as publicity director. Johnston recently joined Republic as studio publicity chief and leaves that berth this week.

William Goetz and Leo Spitz intend building up publicity into an important department under Johnston.

'A. C.' Hit by Surgery

Hollywood, June 27.

Republic resumed filming of "Atlantic City" after a three-week delay caused by an appendix operation performed on Constance Moore, femme lead.

Appendectomy not only held up production, but resulted in a switch in the script, which originally called for a strenuous dance routine. Miss Moore is not robust enough to go through with the dance, so she is warbling a song number instead.

SELTZER TO OPERATE SCHLESINGER FOR WB

Hollywood, June 27.

Ed Seltzer, who has headed the trailer setup at Warners, will, as soon as the Leon Schlesinger outfit is taken over, become operating head of the latter. Final papers have not yet been signed in the Schlesinger matter, but are expected to be inked by July 1.

When Warners takes over it will probably change the name of the cartoon producing unit so as to bring it into the Warner fold via the title also.

Art Silver, assistant to Seltzer in the trailer department at the studio, will take charge of the trailer division for Warners.

The purchase price is reported somewhere between $200,000 and $300,000. Under the new arrangement, Warners will assume full ownership and operation of the animation outfit, maintaining the present staff intact.

For 15 years Schlesinger has been making cartoons for Warner release on the studio's Sunset blvd. lot, including the Loonie Tunes, Merrie Melodies and Bugs Bunny series, in addition to numerous animated training films, mostly in 16-mm size, for the Army, Navy and other governmental departments.

Loew's Retiring Bonded Debt of 5 Cleve. Houses

Cleveland, June 27.

Bonded debt of five key houses operated by Cleveland Theatres, Inc., part of Loew's chain, will be retired July 1 at par and accrued interest by the parent organization.

Mortgage bonds amounting to about $1,500,000, held on State, Ohio, Stillman, Park and Granada, are to be paid off by Loew's, Inc., which has a 94.78% voting control of these theatres.

First mortgage bonds of Stillman come to nearly $150,000 while bonds on the other properties include first mortgage and generals aggregating $750,000 and first mortgage leaseholds of about $600,000. Interest on the various issues is 5 to 5.42%.

Sister Kenny (Russell) Pic to Roll by Nov. 1

Minneapolis, June 27.

Working nine days at Sister Kenny's institute here, observing Kenny methods of treating infantile paralysis, Dudley Nichols, RKO producer and writer, announced that a motion picture of her life, starring Rosalind Russell, positively will be ready to start not later than Nov. 1.

Nichols was accompanied to Minneapolis by associate producer Edward Donahue and director Jean Renoir. Last named, on his return to Hollywood this week, will begin selecting supporting cast.

Nichols also says RKO will make a documentary film, showing a demonstration of the Sister Kenny technique and its practical application, to be shown in hospitals and to be translated in foreign languages for exhibition abroad.

Carroll's Stage for Rep

Hollywood, June 27.

Earl Carroll's revolving stage will be used in the filming of important sequences in "Earl Carroll's Vanities," to be produced by Albert J. Cohen at Republic.

Aside from the use of his theatre and his showgirls, Carroll is not concerned in the picture.

MORGAN BECOMES 'PASTOR'

Hollywood, June 27.

Warners assigned Dennis Morgan to play the name role in "A Night at Tony Pastor's," with Ann Sheridan as co-star.

It will be a reunion for the two, who recently played together in "Shine On Harvest Moon."

Bergman Back Home

Hollywood, June 27.

Ingrid Bergman, checking in for work in David O. Selznick's "The House for Dr. Edwardes," made her first appearance on the home lot since her Hollywood debut in "Intermezzo."

Selznick announced that he would take over personal production of the picture, scripted by Ben Hecht, with Alfred Hitchcock directing.

BULLISH SENTIMENT UPS LOEW'S, WB, RKO

Bullish sentiment, which gripped picture company shares over the last few days, shot up many film stocks to new highs for the year in yesterday's (Tues.) trading on N. Y. Stock Exchange. Optimism over postwar prospects, plus current favorable earnings of picture companies, are held responsible for heightened interest in the film group, now regarded as one of best situated on the Big Board. Strength was even more pronounced because picture shares had been somewhat neglected lately.

New 1944 highs registered yesterday, as the picture stocks rose fractionally to more than a point, included Loew's at $67.50, Warner Bros. at $14.37½, and RKO at $10, all common shares. Paramount was just off its previously established peak of $29.37½ at $29, while Universal common went to $23.50, fractionally below its high. Columbia Pictures and 20th-Fox common also were mere fractions away from best 1944 quotations.

Rooney, Skelton Start

Hollywood, June 27.

Mickey Rooney did his boot chore of nine days at Fort MacArthur, and Friday (23) after having staged and emceed a show from Hollywood, was on his way to training camp at Fort Riley, Kan., where he has training with horse cavalry.

Pvt. Red Skelton has reported at Camp Roberts after completing training at Fort MacArthur. Screen and radio comic has begun his basic training with Field Artillery.

Lt. Col. Sy Bartlett Now

Grand Is., Neb., June 27.

Lt. Col. Sy Bartlett has been upped from rank of major. Former screen writer is now assistant executive of 17th Operational here.

Pan Berman's 6-Mo. Vacash

Hollywood, June 27.

Pandro Berman will take a rest cure for six months when he winds up his current producer chores at Metro, where he has five pictures nearing completion.

In cutting rooms are "The Seventh Cross," "Dragon Seed" and "Marriage Is a Private Affair." In the final shooting stages are "National Velvet" and "The Picture of Dorian Gray."

JOAN CAULFIELD'S FIRST

Hollywood, June 27.

Joan Caulfield, recently imported from the New York stage under a Paramount contract, draws her first film chore as a featured player in "Miss Susie Slagle's."

Picture rolls in July, with John Houseman producing and John Berry directing.

L. A. to N. Y.

Harry N. Blair.
Harold Buckley.
Walter Cassel.
Joan Caulfield.
Olin Clark.
Lester Cowan.
Stanley Cowan.
D. A. Doran.
Samuel Goldwyn.
Ben Kalmenson.
Wilson Leahy.
Rouben Mamoulian.
Frank Melford.
Norman Moray.
Edward G. Robinson.
Eddie Sherman.
J. H. Seidelman.
Charles P. Skouras.
Nate Spingold.
Fred Stein.
Al Stekler.
Sidney Strotz.
B. V. Sturdivant.
Jonie Taps.
Harry H. Thomas.

N.Y. to L.A.

Emmett Callahan.
Frank Forest.
Charles Levy.
Peggy Phillips.
Larry Reid.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

Sliding down the bannisters of time with the gang, we finally landed on the subject of old burlesque. The burlesque where, when the Irishman had a trick played on him, he would say to the straight: "Does the Dutchman know it?" The burlesque where the comedians bet the straight man with thousands of stage-money dollars, the burlesque of the table scene, the burlesque of the gals in tights, the shows with Irish, Dutch, Hebe, Italian and tramp comedians. The burlesque shows of a first part, olio and afterpiece. Where there were about eight men in the orchestra and the leader was a violinist who played and shook his fiddle under his chin to keep time. Where the drummer was a big part of the orchestra. He had to catch prattfalls, give raspberries and use dozens of his gadgets to make sound effects so the comics got laughs.

Fragrant titles for memory to sniff: "Wine, Women and Song," Sam T. Jack's Co., "Merry Whirl," "College Girls," Harry Hasting's "Big Show," Robie's Knickerbockers, Pat White's "Gayety Girls," Rentz Stanley Co., The Behman Show, Rice and Barton's show, Rose Sydell Co., Sam Dever's show, Watson's "Beef Trust," Dave Marion's "Lid Lifters," Waldron's "Big Show," Barney Gerard's "Follies of the Day," Henry Dixon show (that was after Lou Anger, now a picture exec, was teamed with Henry Dixon), Fred Irwin's Big Show, Harry C. Bryant's Burlesquers, Sam Scribner's "Gay Morning Glories," Manchester's "Crackerjacks," Blutch Cooper's show, Al Reeves' Big Show, Mollie Williams' Show, Jean Bedini's "Puss Puss" Co., Hurtig and Seamon's "Social Maids," J. Herbert Mack's Show, London "Gayety Girls," "Jersey Lillies," Watson and Cohen's Show, and so many more. These were shows that had plenty of entertainment and talent.

Speaking of talent, we traded memory gems of the great comics that burlesque produced: Roger Imhof, the greatest of Irish comics; Harry Morris, who was the first to do a "pick-out" chorus number; Weber & Fields, Sam Bernard, McIntyre & Heath, Joe Fields, Billy B. Van, Sam Curtis, Al Shean, Ed Gallagher, Loney Haskell, Pat and Mattie Rooney, Burke Bros., Brown, Harrison & Brown, Bickel, Watson & Wrothe, George Beban, Cliff Gordon, Ben Welch, Byron & Langdon, Johnny Weber, Kenny & Hollis, Sam Sidman, Jimmy Carson, Max Reynolds, Billy K. Wells, Alexander Carr, Sam Howe, Lew Hearn, Andy Rice, Joe Browning, Dave Ferguson, Henry Fink, Morton & Moore, Meyer Harris, Lewis & Dody, Sam Mann, Abe Leavitt, Eddie Barto, Richy Craig, Harry Koler, Joe Phillips, Al Herman, Jack Goldie, Ben Jansen, Lon Hascall, Sam Howe, Schnitz Moore, George P. Murphy and his brother Danny, Andy Toombs, Willie Weston, Sam Hearn, Dave Marion, Harry Fox, George Pierce, Leon Errol, Billy Arlington, Bobby North, Charlie Howard, Clark & Bergman, Bobby Higgins, Bert Lahr, Jack Pearl, Spencer Grogan, Al Jolson (yes, he was with the Ed Rush show), Ed Hayes, Junie McCree, Clark & McCullough and Jim Barton are only a few of the great comics that come to mind.

Not Many Women Tops

It's funny but burlesque didn't produce many women to hit the high spots in the vaudeville, legit and musical comedy field. Names like Georgie O'Ramey, Lottie Gilson, Irene Franklin, Mabel Barrison, Grace DeMarr, Annie Hart, Frankie Bailey, Bonita, Lulu Beeson, Lillian Shaw, Grace LaRue, May Ward, Truly Shattuck, Ann & Mae Clark, Pauline Moran, Clarice Vance, Edna Aug, Emma Carus, Fanny & Kitty Watson, Ethel Shutta, Gertrude Hayes, Millership Sisters, Anna Chandler, Dolly Sisters, Frankie Heath, Courtney Sisters, Marion Harris, Barr Twins and, of course, Fanny Brice and Gypsy Rose Lee stand out.

How the shows would have added attractions, usually the champs of the prize ring and wrestling! I believe nearly every champ appeared at some time as an added attraction in burlesque. Jeffries, Tom Sharkey, McGovern, Johnson, Corbett, Britt, John L. Sullivan, Hackenschmidt, Gotch and others. Ah, it was great entertainment. Many of them were much cleaner than the musical comedy shows of that day.

Then came the Minskys. They started at the National Winter Garden on Second avenue, then came to Broadway. They played up strippers, barkers, midnight shows, sidewalk signs, outlandish displays in front of the theatres, double entendre titles for the shows. Comics were just speaking dirty lines, there was no background for comedy scenes, they were just there to give the gals a chance to change clothes—or should I say brassieres? Then the candy concessionaires bought in and started to run the shows, their spielers would take up at least a half hour of the show selling prize packages, icecream cones, song books and "art" magazines. The shows kept getting dirtier and dirtier, managers were hired not for what they knew about show business but for knowing the right people who could keep the cops off the shows. They didn't take heed of the many warnings, and so before you knew it an institution was ruined. I don't believe it will ever come back. Old burlesque in its heyday gave work to thousands.

Speaking about writers I recall the time the late Ren Wolff received $500 from Gus Hill to write a burlesque show. At that time $500 for the writing of a burlesque show was unheard of. When Ren was writing it, Hill asked him to put a snow scene in the show somewhere. Ren told Gus, "I can't, because the scenes are laid on the fourth and fifth of July!" "Well, I'm paying you to write the show and I must have a snow scene in it somewheres." "Why the must?" asked Ren. "Well, I have a dozen beautiful sleds in storage and I don't want 'em to go to waste," sed Gus. The scene went in.

That's about all, Joe, except thinking it all over, vaudeville at least had a dozen excuses for not lasting, but burlesque was deliberately murdered by men who didn't care for, or belong to the theatre. They ruined a great school for future comedians, comediennes and other talent. How *Sime*, *Con*, *Bige*, *Edba* and *Wynn* loved to review old burlesque shows! Sez

Lefty.

Studio Contracts

Hollywood, June 27.

Jean Heather, actress, renewed by Paramount.

Laura Kerr's writer option lifted by Vanguard.

Dwight Mitchell, scripter, renewed by Paramount.

Barbara Belden, actress, signed by PRC.

Stephanie Bachelor inked by Republic.

P. J. Wolfson, writer, signed by 20th-Fox.

Ruth Burch, casting director, renewed by Vanguard.

Richard Crane, actor, optioned by 20th-Fox.

Lynn Bari renewed by 20th-Fox.

John Ridgely's actor ticket extended by Warners.

Glenn Langan's player option lifted by 20th-Fox.

Frederic Nay, Charles Mayon, Jerry James and Albert Ruiz, stock players, optioned by Warners.

SAG STUDIES 4A'S 'ONE BIG UNION' SUGGESTION

Hollywood, June 27.

Screen Actors Guild appointed a special committee to study a memorandum from the Associated Actors and Artistes of America, calling for a merger of all Four A groups into one big union, which would require members to carry only one union card, regardless of classification.

Committee consists of Walter Abel, George Murphy, Lucile Gleason, Gene Kelly, Morgan Wallace, Boris Karloff, Richard Whorf and Franchot Tone.

HODIAK VICE EYTHE

Hollywood, June 27.

William Eythe, originally slated as male topper in "Sunday Dinner For a Soldier" at 20th-Fox, has been shifted to the lead in "Czarina."

Studio is borrowing John Hodiak from Metro to sit in Eythe's chair at "Dinner," to be directed by Lloyd Bacon.

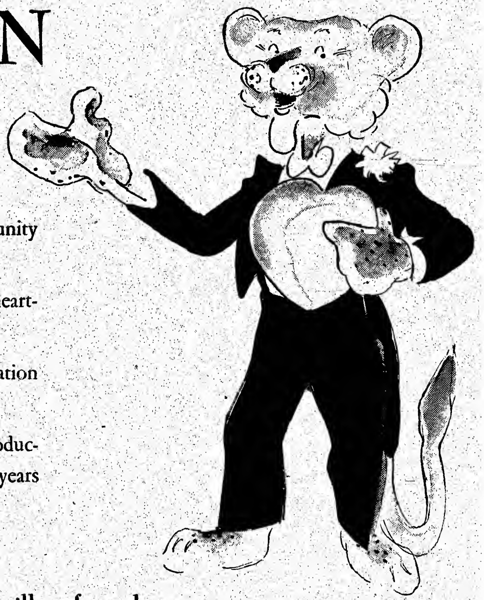
TWENTY YEARS OF LEADERSHIP

1924 - 1944

MGM

A Gala Celebration Dedicated to our Friendly Customers. With gratitude to the 16,446 showmen (representing 99.98% of the nation's motion picture theatres — *all but three!*) who welcomed The Roaring Lion to their screens during his Anniversary Week.

FROM THE HEART OF A LION



An Anniversary is but a milestone that gives opportunity for brief pause on the way to even greater goals.

To M-G-M it represents an opportunity to express heartfelt gratitude to you our customers.

Your loyalty and faith have been the strong foundation upon which our mutual success has grown.

You will see in these following pages, brilliant productions waiting for you which have truly been twenty years in the making.

The bright future is ours together.

Twenty years of M-G-M hits and as you will see from the following, the best is yet to come. For instance, direct from its brilliant World Premiere at Radio City Music Hall comes M-G-M's glorious Anniversary Picture . . .

THE WHITE CLIFFS OF DOVER

starring

IRENE DUNNE

A CLARENCE BROWN PRODUCTION

and with ALAN MARSHAL

RODDY McDOWALL • FRANK MORGAN

VAN JOHNSON • C. AUBREY SMITH

DAME MAY WHITTY • GLADYS COOPER

Directed by CLARENCE BROWN • Produced by SIDNEY FRANKLIN

Screen Play by Claudine West, Jan Lustig and George Froeschel
Based on the Poem "The White Cliffs" by Alice Duer Miller

A METRO-GOLDWYN-MAYER PICTURE

And now the gala M-G-M Anniversary Celebration that begins with "The White Cliffs of Dover" continues with the mighty Technicolor production, "An American Romance." Here is the fight, the love, the drama, the adventure that is America! It's the story of a million guys like Steve ...and a million girls like Anna who believe in their dreams!

M-G-M Presents in Thrilling Tech

KING VIDOR'S PRODUCTION

AN AMERICAN ROMANCE

Starring

BRIAN DONLEVY

with

ANN RICHARDS • WALTER ABEL • JOHN QUALEN

HORACE McNALLY

PHOTOGRAPHED IN TECHNICOLOR

Screen Play by Herbert Dalmas and William Ludwig

Produced and Directed by KING VIDOR

An Anniversary attraction to take its place among the screen's immortal productions. Not since "The Good Earth"... a picture such as this! The mighty drama of a brave people and a great love... flaming from the pages of the novel that thrilled millions!

M-G-M Presents

DRAGON SEED

KATHARINE HEPBURN

WALTER HUSTON • ALINE MacMAHON

AKIM TAMIROFF • TURHAN BEY

HURD HATFIELD • AGNES MOOREHEAD • ROBERT BICE

FRANCES RAFFERTY • J. CARROL NAISH • HENRY TRAVERS

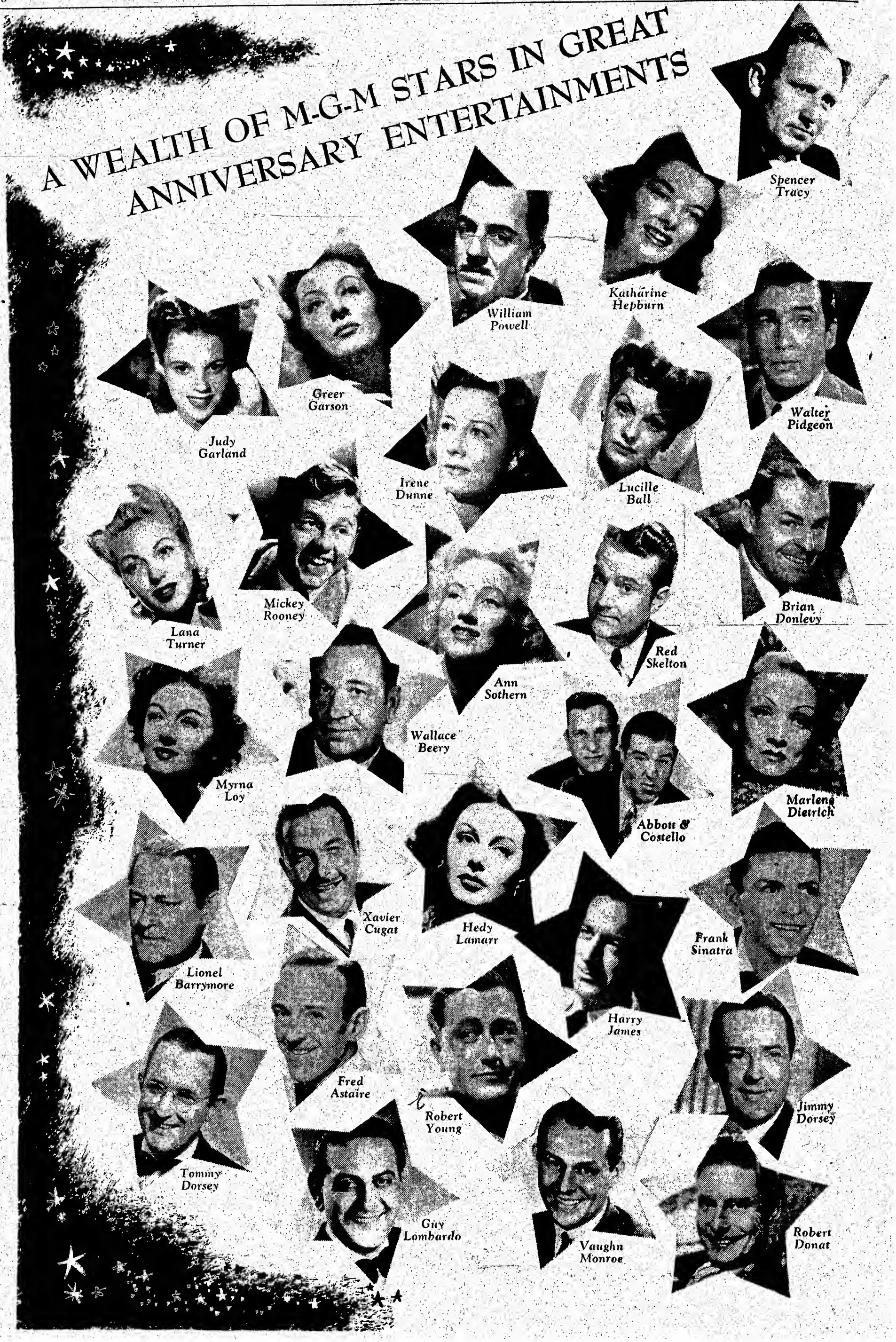
ROBERT LEWIS • JACQUELINE de WIT

Screen Play by Marguerite Roberts and Jane Murfin

Based on the Novel by Pearl S. Buck

Directed by JACK CONWAY and HAROLD S. BUCQUET

Produced by PANDRO S. BERMAN


A WEALTH OF M-G-M STARS IN GREAT
ANNIVERSARY ENTERTAINMENTS
Spencer Tracy
William Powell
Katharine Hepburn
Judy Garland
Greer Garson
Walter Pidgeon
Irene Dunne
Lucille Ball
Lana Turner
Mickey Rooney
Brian Donlevy
Red Skelton
Ann Sothern
Wallace Beery
Myrna Loy
Marlene Dietrich
Abbott & Costello
Xavier Cugat
Hedy Lamarr
Frank Sinatra
Lionel Barrymore
Harry James
Fred Astaire
Robert Young
Jimmy Dorsey
Tommy Dorsey
Guy Lombardo
Vaughn Monroe
Robert Donat

ZIEGFELD FOLLIES
(Technicolor)

(Cast up to press time listed alphabetically): Edward Arnold, Fred Astaire, Lucille Ball, Lucille Bremer, Fannie Brice, James Craig, Jimmy Durante, Judy Garland, Greer Garson, John Hodiak, Lena Horne, Van Johnson, Gene Kelly, James Melton, Victor Moore, Mickey Rooney, Red Skelton, Wilde Twins, Esther Williams.

THIRTY SECONDS OVER TOKYO

Van Johnson, Robert Walker, Phyllis Thaxter *and* Spencer Tracy *as Lieutenant General James H. Doolittle*

Mrs. Parkington

Greer Garson, Walter Pidgeon, Edward Arnold, Agnes Moorehead

WITHOUT LOVE

Spencer Tracy, Katharine Hepburn

THE THIN MAN GOES HOME

William Powell, Myrna Loy, Gloria DeHaven, Lucille Watson

LOST IN A HAREM

Bud Abbott, Lou Costello, Marilyn Maxwell

The Picture of Dorian Gray

George Sanders, Hurd Hatfield, Donna Reed

The Honest Thief

Wallace Beery, Binnie Barnes, John Carradine, Bruce Kellogg

TWO GIRLS AND A SAILOR

Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne, Harry James, Xavier Cugat

Bathing Beauty
(Technicolor)

Red Skelton, Esther Williams, Harry James, Xavier Cugat

KISMET
(Technicolor)

Ronald Colman, Marlene Dietrich, James Craig, Edward Arnold

MEET ME IN ST. LOUIS
(Technicolor)

Judy Garland, Margaret O'Brien, Mary Astor, Lucille Bremer

Marriage is a Private Affair

Lana Turner, John Hodiak, James Craig, Keenan Wynn

THE SEVENTH CROSS

Spencer Tracy, Signe Hasso, Hume Cronyn, Felix Bressart

NATIONAL VELVET
(Technicolor)

Mickey Rooney, Donald Crisp, Ann Revere, Elizabeth Taylor, Jackie Jenkins

THE CANTERVILLE GHOST

Margaret O'Brien, Charles Laughton, Robert Young

AND HERE'S WHAT THE FORTUNE-TELLER SAYS!

For the future—as in the past Twenty Years of M-G-M Leadership—in slack days or boom days, year after year after year your success is consistent with THE FRIENDLY COMPANY

"Never Stop Till You're Over The Top! Fighting Fifth War Loan!"

FILMS' CENTRAL CHECKING

Physiological Pix Pitch

An N. Y. film salesman for one of the major companies has figured out a new way of subduing his rougher exhibitor customers.

He got one of those charts, such as seen sometimes in drugstores, showing the various organs of the body, and, when confronted with various yell-you-down buyers, has flashed it on them, reminding what can happen to them if they get exasperated, raise the blood pressure, etc.

Result so far has been three exhibs won't even visit his office anymore, merely phoning in to make their deals. And meekly as lambs. Salesman's branch boss, learning of the new technique employed, phoned the general sales manager of the company at the homeoffice to tell him of it. Both agreed they still didn't know all the tricks of the game.

July 4 'Long Weekend' to Cue ODT's Effects on Film Boxoffices

Speculation is rife in the trade as to whether present levels of grosses, in larger towns as well as small, may change as a result of civilian travel restrictions of the Office of Defense Transportation which, it is feared, will have an immediate effect so far as vacationists are concerned.

The coming Fourth of July holiday may provide a partial answer, it is felt. Always a big summer day for the picture houses in the larger cities such as N. Y., the uncertainties concerning transportation is likely to put a serious crimp in the number of out-of-towners taking advantage of the holiday, as well as ordinarily weekends, to see shows and otherwise amuse themselves.

N. Y., Chicago and other large centers, which are natural meccas for summer vacationists, may suffer through the loss of the vacationists this year, it is believed. Meantime, weekend visitors are likely to drop. To what extent, however, remains to be seen.

Travel difficulties, on the other hand, keep the natives of such a city as N. Y. at home. However, pointed out that the influx from out-of-town on holidays has always more than offset the outgo, since, among other things, the visitors to the larger keys come in principally to see shows, nightclubs, etc. It has seldom failed that stageshow houses in N. Y., for instances, have gotten the bulk of trade on holidays—as they usually do on all weekends—because the out-of-towners are hungry for something in the flesh.

Should travel be frozen to a considerable extent, further beaching people at home, the small towns stand to profit, it is argued, with a larger number of folks restricted to local entertainment regardless of its nature, whether stageshows are to be had or whether the pictures are old.

U HAS FIRST 13 SET FOR SEPT. 1-NOV. 24

New season Universal releases starting next Sept. 1 and running through Nov. 24 were announced yesterday (Tues.) by Bill Scully, U sales chief. All pictures are completed and ready for release date with the exception of "The Suspect," now being readied for the camera, being the final release for the first quarter, Nov. 24.

[illegible] ...for release starting with Sept. 1 when "Gypsy Wildcat," Maria Montez-Jon Hall starrer, goes to exhibs. Included in this first batch of features are "See My Lawyer," Olsen-Johnson comedy, and "The Climax," Susanna Foster-Boris Karloff starrer.

PRC's N. Y. Conclave

PRC Pictures starts its fifth annual sales convention today (Wed.) at the Essex House, N. Y., for three days, with all franchise-holders and branch managers attending.

Leon Fromkess, veepee in charge of production, heads the Coast contingent, with general sales manager Lee J. McCarthy presiding.

COL.'S REGULAR DIVVY

Columbia Pictures maintained its regular $2.75 annual dividend rate on the preferred last week by declaring the usual 68¾c quarterly divvy on these shares.

Dividend is payable Aug. 15 to stockholders of record Aug. 1.

U. S. Still Using More Celluloid Than All Film Cos. Combined

U. S. Government is still using more celluloid, for military and educational purposes, than all the motion picture companies combined. Indications are, also, that Government will continue a large user of celluloid after the war, possibly stepping up requirements for non-military bureaus.

As a result, inventories of raw film stock supplies at major companies are currently reported running low. While there has been no dislocation of distribution or production schedules so far, both distribution and production departments have been advised to watch the raw film situation carefully.

While it had been expected in film circles that Government film requirements would ease off, once training and other similar non-recurring films were completed, there has been no letdown but rather an increase in Government celluloid requisitions.

With raw film manufacturers currently operating at capacity, there appears to be little likelihood of an improvement in supplies for the motion picture industry until plant facilities can be expanded.

Allotments Status Quo

Washington, June 27.

Film allotments for Hollywood are expected to remain the same for the third quarter, beginning July 1, as they have been for the current quarter, Lincoln, V. Burroughs, head of the WPB film bureau, said last Friday (23) following meetings with the raw stock manufacturers.

Raw stock situation seems in excellent shape. The 1943 production amounted to 546,000,000 square feet, 50% above the 1941 output, with the sharp increase going into military use, and industrial purposes also claiming a large share.

Despite the 1943 record production, efforts are being made to turn out even more during the current year, particularly for some specialized types.

PAR PERPLEXED ON 'CREEK' SALES POLICY

Hollywood, June 27.

Paramount execs, who previewed "Frenchman's Creek" at the studio here the other night, are in a quandary about the selling policy to be adopted.

Picture, which runs one hour and 50 minutes, cost around $3,800,000, with names in the film of no big marquee value. Questionable whether to send it out as a special, in view of this.

O'KEEFE'S 'MILLIONS'

Hollywood, June 27.

Edward Small signed Dennis O'Keefe as top man in "Brewster's Millions," a late July starter for United Artists release.

Filming of the old George Barr McCutcheon novel will be directed by Allan Dwan.

MAJORS' CURB ON PIX CHISELERS

With losses on percentage pictures through unreported grosses estimated at over $20,000,000 annually, plans are under discussion by major film distributors for the establishment of a central checking bureau to service the entire industry.

In some ways this would be similar to the manner in which the Central Casting Bureau services the production branch of the industry, though final details have not yet been set.

From accounts, however, it is proposed to remove checking from a haphazard, part-time form of employment and tighten checking nationally by employing checkers on a regular, fulltime basis.

Warners, which has its own checkers, is reported in favor of setting up an industry checking system while Metro, also with its own checkers, is reported cold to the move. Reps of other major distributors, for the most part, favor some new formula for plugging the loopholes in percentage-deal revenues which have mounted to unprecedented proportions during the boom war years.

Double-checking, via special distributor investigators, has revealed startling deficiencies in many instances, despite checking cost to the industry of some $4,000,000 to $5,000,000 annually.

Ross Federal Checking system, meantime, is reported considering shuttering some of its smaller offices, routing assignments mainly through the offices in larger cities where this is feasible.

Extras' '43 Wages Over 6 Million

Hollywood, June 27.

Film extras were paid a total of $6,103,224 by major studios in 1943, the highest figure in the history of motion pictures, according to testimony by Howard R. Philbrick, general manager of Central Casting Corp., at the National Labor Relations Board hearing on the fight between the Screen Players Union and the Screen Actors Guild.

Placements through Central Casting amounted to $4,190,263 and direct studio calls to $1,192,961. These figures, Philbrick explained, include only the major studios. When figures of independent producers are compiled, the total will be around the $7,000,000 mark. Hearing on the SPU petition for an election of Class B actors will be resumed late this week.

50,000-SHARE BLOCK OF PAR STOCK SOLD

Special offering of about 50,000 shares of Paramount Pictures com-... a short time. No other details were given excepting that some holder of Par common wished to dispose of his stock, but preferred doing it in this way rather than unloading on the market.

Broker handling the deal received 50c premium per share, stock selling at around $28.

Factual Medic Story For Ken Macgowan

Hollywood, June 27.

Factual story of the work of American doctors in the jungles of Central America is the basis of a picture to be made by Paramount under the title, "Ambassadors In White."

Book, written by Charles Morrow Wilson, has been placed on Kenneth Macgowan's production schedule as number five. Four others are "The Sword of Gascony," "Eldorado," "Our Hearts Were Growing Up" and a ghost story, still untitled.

Raibourn Sees Tele in Theatres But No 100% Video Houses on Horizon

By MIKE WEAR

Pointing up the way film theatres might make money out of television by employing it as a second feature or adjunct to the regular screen program, Paul Raibourn, economist for Paramount, and treasurer of Allen B. DuMont Labs, speaking at the Radio Executives Club television seminar last Thursday (22), gave a significant summary of how sight-sound broadcasting may affect the picture industry. Seminar also was addressed by William Kostka, managing editor of Look, who discussed possible effects of the tele on the publishing business.

After his talk, Raibourn was asked if the film business would have a monopoly on big events for television (such as prize fights, conventions, baseball games, etc.). He categorically denied this, citing from actual figures that the radio industry apparently had more money than the film business, with the healthiest bankroll the most power-favored to "corner" such events.

Raibourn was asked by "Variety" regarding the intermediate film method, tried in other countries several years ago but without good results. He said it was possible to pick up a televized event on film and flash it on a theatre screen almost instantaneously via this setup, with an entirely satisfactory screen image. Paramount has worked on this for several years, and 18 months ago had the time from telecast to screen down to 90 seconds. Reproduction on film then was far from perfect. Raibourn said this intermediate film method would be used in the Paramount theatre, N. Y., when feasible.

News As No. 1 Feature?

He explained that in using television in theatres, certain news events possibly would be strong enough for first feature on the program, but that these occasions likely would be few. He saw no reason for not placing television in any theatre that could afford it, but felt there will be no 100% television theatres. Raibourn could see a possible way for theatres to make money out of sight-sound media by using it as the second feature or adjunct, the national news or sporting event obviously affecting the boxoffice. In this connection, he had told seminar listeners how Par, through its vast theatre subsids and partners, could check definitely when certain events would cut into regular attendance.

Raibourn's talk mentioned two methods, suited for large screen television, both now being tied up with present secrecy restrictions—Scophony's Skiatron or dark trace tube and RCA's electron electrostatic control method.

Big obstacle in way of telefilms, he said, is the ability of the sponsor to pay an average of $2,000 to $3,000 per minute for shorts footage. Raibourn also made clear that this figure does not apply to Grade A features which range from $8,000 to $25,000 per minute. He believes the ... a theatre as compared with the home would possibly work to the advantage of exhibitors.

Kostka, long identified with radio and newspaper biz, former as head of NBC publicity in N. Y., stated that if television tends to raise the cultural or literary level of the nation it will benefit the publishing business.

Hot Indie Competish

Hollywood, June 27.

Recent influx of powerful independents into the Hollywood production field is causing hot competition for prestige pictures and high bidding for outstanding material and talent.

Prominent among the indies in the battle for high-class production honors are Hal Wallis, David O. Selznick, William Goetz, Samuel Goldwyn, B. G. de Sylva and Hunt Stromberg, with more to come.

Picture Biz in France Hits Bottom; Cinemas, Studios in Bad Shape

Washington, June 27.

Late reports from France indicate that the country's picture biz is in a terrible state all the way from production to exhibition. This is expected to open the market for U. S. films as well as equipment manufacturers soon after the fighting ends.

Here are highlights of what has leaked out of the Nazi-dominated country:

Shortage of electricity as early as this spring hit both the studios and theatres. A nationalization plan pushed by the Vichy stooges of the Germans forced the studios to grind out "angled" products rather than marketable, non-political stuff.

Production costs have jumped sharply. Studio rents have gone up in recent months; and it has been necessary to go into the Black Market for most equipment and material at excessive prices. Big name stars have added to the headaches of the producers with continued demands for higher salaries.

Many theatres in Paris and other centers have been converted into hospitals for German soldiers since the invasion and houses have been closed where Allies threaten.

WM. K. HOPKINS TO COL. AS STUDIO MANAGER

Hollywood, June 27.

After a short vacation William K. Hopkins will take over as studio manager at Columbia July 15. Hopkins checked out over the weekend as Regional Director of War Manpower Commission. Coast Employment Stabilization Plan, developed by Hopkins, has been adopted by other sections of country as a model.

Fay W. Hunter was appointed regional director of WMC replacing Hopkins. Hunter was formerly with the American Placement Division of WMC in Washington.

George E. Bodle, assistant Regional Director, planed in yesterday to confer with industry and labor leaders. Understood group of film labor unions and guilds want Bodle to relinquish his job to take a post as ...

Author Denied Injunction On 'Voice In Wind' Title

An injunction restraining United Artists from distributing "Voice in the Wind" was denied May Davies Martenet, author of a novelette with the same name, last week, by N. Y. Federal Judge Samuel Mandelbaum.

The author had claimed prior rights to the title, for which she sold publication rights to McCall's magazine in 1942, reserving the film rights to herself. She also seeks an accounting of film's profits derived from the allegedly unlawful use of her title.

Judge Mandelbaum in his opinion ruled that the pic and novelette are entirely different stories. He said: "The mere title to a literary work conveys no property rights . . . it is merely a term of description which serves to identify the work," adding that "anyone may use it, unless fraud is intended. No such claim is made here."

Cartoon Prods. Setting Demand for Rent Hike

Hollywood, June 27.

Cartoon Producers Association is formulating a demand for higher rentals for its product, based on increased production costs as a result of wartime restrictions.

Walt Lantz, member of the board of directors, pointed out that costs have risen 40% since 1942, while exhibitors are still paying 1942 rental rates. In addition, the producers expect a further 20% leap in costs before the end of this year.

Imminent WLB Decision Expected To Clear Way for RKO Union Election

With neither RKO nor the International Alliance of Theatrical Stage Employees successful in upsetting the unionization of RKO theatre managers, assistants and cashiers in the Greater N. Y. area, a decision of the War Labor Board is momentarily expected, thus clearing the way for an election.

At the same time, the union, known as Motion Picture Theatre Operating Managers, Assistants & Cashiers, anticipates that the vote will be overall rather than separately for the cashiers though efforts have been made to cleave the ticket-sellers from the managerial wing. In any event, the cashiers are still part of the union setup.

Leaders in the unionization of the RKO managers and cashiers have not as yet determined upon an affiliation but it's likely that they will go CIO or apply for an individual federal charter from the American Federation of Labor. A hookup with the IATSE is declared very doubtful, despite the strike power held by the IA in theatres, exchanges and studios.

IA had sought to detour the organization of the RKO managers and ticket-sellers on jurisdictional grounds.

WB DISTRIBS 19 IN '43-44; 24 LAST YR.

With only two releases for July and but one for August, Warner Bros. will deliver only 19 pictures this season (1943-44), as compared wih 24 the prior year. Meantime, it has built up a substantial backlog.

Singleton for August will be "Mr. Skeffington," at present on pre-release only at the Hollywood, N. Y., and the Warner, Atlantic City.

The July releases are "Mask of Dimitrios" and "Mark Twain."

N.J. Shore Cinema 100% 'Manned' By Distaffers

Philadelphia, June 27.

What is believed to be the first theatre to be staffed entirely by women will open July in Wildwood, N. J.

The house is the Blakers, operated by William C. Hunt, South Jersey chain owner. The manager, ticket-taker, ushering staff, projectionist and janitor staff will be on the 100% femme standard. The Blakers has been completely rebuilt and stands on the site of one of the oldest theatres on the Jersey Coast.

M-G GUNNING 4 NEW FILMS DURING JULY

Hollywood, June 27.

Four pictures get the gun at Metro in July, with "Thrill of Romance," "Without Love," "The Clock" and an untitled Lana Turner starrer raising the total of active productions to 14.

Ten films now in work on the Culver City lot are "30 Seconds Over Tokyo," "National Velvet," "Ziegfeld Follies," "Thin Man Goes Home," "Home Front," "Music For Millions," "Son of Lassie," "Anchors Aweigh," "Airship Squadron 4" and "Picture of Dorian Gray."

Loew's Wins Overtime Suit by Building Help

Suit seeking recovery of $30,000 in overtime wages, as liquidated damages under the Fair Labor Standards Act of 1938, was dismissed last week (22) by Federal Judge Edward E. Conger in N. Y. against Loew's, Inc., Marcus Loew Realty Corp., Marcus Loew Booking Agency and Firm Amusement Corp. Action was brought by Mary Anderson and 36 other building maintenance employees of 1540 Broadway, N. Y. (Loew's State Bldg.).

Summary judgment and dismissal was granted the defendants on motion by their attorney that none of the defendant companies was a part of interstate commerce.

Driving Wedge Into IA Exec Board; Way Seen Open to Further Enlarge It

REP SUED BY WRITER FOR 'IN OLD OKLAHOMA'

Los Angeles, June 27.

William H. Rankin, screen writer, filed a $115,000 plagiarism suit against Republic, charging the studio used three of his scripts in the making of "In Old Oklahoma." Also named in the suit are Rankin's former wife, Eleanore Griffin, Thomas Burtis and Ethel Hill, writers, who were given screen credit for the "Oklahoma" story.

Rankin declares the three collaborators appropriated and combined parts of his three scripts into their screenplay. He asks $90,000 general damages plus $25,000 in exemplary damages from his former wife.

Rankin also filed another plagiarism suit against his wife alleging his story, "The Brass Ring," which she retitled "Crocus Hill," was sold to producer Harry Sherman. Sherman, in turn, assertedly sold the story to 20th-Fox, under title of "Nobhill," complaint alleges.

He asks $75,000 damages and an accounting of profits.

The ability of powerful groups within the International Alliance of Theatrical Stage Employees to upset the status of an executive board that has stood throughout the years, means a wedge, in post-convention opinion, that lays the way wide open for further increasing the committee and bringing about wider representation for unions chartered by the Alliance.

At the recent St. Louis conclave of the IA, two added vice-presidents were pushed through by the studio group, embracing around 12,000 members. IA heads from Richard F. Walsh, president, down, were no more surprised than the sponsors of the move to force the exec board to nine members, tremendous support indicating a strong feeling that there should be wider representation. This sentiment is expressed following the convensh and the new exec board setup, opinion being that it may be hard from now on to stop a further increase of the board.

That the Hollywood studio crowd will seek additional representation at the next convention is extremely likely. Actually, when the West Coast crowd asked for two additional v.p.'s, specifying that one should be active in studio union work, its inside hopes were lean for getting the two and doubtful even on getting one but figured at the time, if two were requested, the studio bunch might at least come out with one extra v.p. in the Alliance.

Believed that plans may be laid between now and the next convention meeting of the IA to get v.p. representation for certain larger individual unions in the studios such as cameramen, sound technicians and propertymen. Argument may be made that the board is still much too topheavy with operator and stagehand representatives.

A group of southern unions in the Alliance want a v.p. for every one of the 15 district zones in the IA. That an effort will be made in that direction, also, is virtually certain.

SKOURAS MANAGERS LEANING TO IATSE

Managers of the Skouras circuit of 75 theatres in N. Y. City, Brooklyn, Long Island, New Jersey and upstate N. Y., who are organizing themselves, are reported leaning strongly to an affiliation with the IATSE.

As result of this sentiment, it is believed that they will align with the movement recently begun in Chicago by Eugene J. Atkinson, business manager of the Chicago operators' union, Local 110 of the IA, to unionize managerial help nationally under a direct IA charter. Atkinson has a total of 200 managers and assistants in the Chicago area pledged to unionization.

Skouras managers say that they incline to the IA because this highly-organized union can be of invaluable aid to them in the event they have to strike or are locked out, whereas the CIO wields no appreciable power in the picture business.

Free (Almost) Femme Pro Baseball No Help to B.O.

Minneapolis, June 27.

Representatives of Phil Wrigley trying to sell girls' professional baseball to Minneapolis are going the limit on "free" tickets. Paid customers are being given four free tickets, tax paid, for a following night's game. The Wrigley interests pay the federal tax so that those who attend have nothing to pay excepting transportation to and from the ball park. Even the scorecards are on the house.

It doesn't make local indie exhibitors feel too good about this new nightly "opposition."

Metro's 'Dragon Seed' Sold to Music Hall

Gus S. Eyssell, managing director of the Music Hall, N. Y., has closed a deal with Metro for "Dragon Seed," high-budgeter which Metro will sell singly but not for sometime yet.

"White Cliffs of Dover," currently at the Hall on its seventh week and going at least another, will be followed by Columbia's "Once Upon a Time," which was bought about two months ago. Eyssell's present plans are to open "Dragon Seed" after engagement of the Col film.

CONGRATULATIONS!
TO THE
Friendly Company
ON ITS
Twentieth Anniversary
FROM The "Prize Baby"

An American Romance
(TECHNICOLOR)

Metro release of King Vidor production, directed by Vidor. Stars Brian Donlevy; features Ann Richards, Walter Abel, John Qualen, Horace McNally. Screenplay, Herbert Dalmas and William Ludwig, based on story by Vidor; score, Louis Gruenberg; editor, Conrad A. Nervig; camera, Harold Rosson. Tradeshown, projection room, N.Y., June 10, '44. Running time, **151 MINS.**

Steve Dangos.......Brian Donlevy
Anna.......Ann Richards
Howard Clinton.......Walter Abel
Anton Dubechek.......John Qualen
Teddy Dangos.......Horace McNally

Despite the fact that there is little marquee strength in the person of several proven name stars in this picture, "An American Romance" is bound to create a storm of controversy, based upon its plot and general treatment of labor vs. capital. So much so that this romantic drama, on the basis of that impetus, should garner topflight grosses wherever exhibited.

One of Metro's greatest efforts (execs state that the picture was two years in the making and cost over $3,000,000), this film will zoom Brian Donlevy into the constellations as one of Hollywood's most important actors. It's his baby from opening to closing, and his performance as the Czech immigrant who runs the gamut from poverty to become a wealthy industrialist, is one of the most understandable, warm and neatly woven portrayals to hit the screen in many a moon.

King Vidor's story, coupled with his forthright direction and the excellent acting, are assets that add up to a winning total. The one fault with "Romance" is that it is much too long in the telling. A tightening-up process, in which at least 40 minutes of the 151-minute runoff is eliminated, would aid this romantic narrative immeasurably.

Yarn takes more than an hour to get down to business. During that hour, true, Vidor lays the setting for the rest of the film, showing how Donlevy, who is held up at Ellis Island on landing in America because he did not own the equivalent of $25 in U. S. money, overcomes this poverty by hard work in the Mesabi iron ore pits of Minnesota, and meets the girl whom he is to marry (Ann Richards). Donlevy, eager to learn the modes and history of America, also takes advantage of the fact that she is a schoolteacher, delving into the chemistry of steel-making and the functions of industry.

With this background, Donlevy makes his way to a large city in the industrial midwest, and works his way up to foreman of a section of a steel mill. He sends for his fiancee in Minnesota, they wed, and have five children. Meanwhile, he begins the manufacture of autos. Through the aid of funds of his cousin Anton (John Qualen) and the business acumen of his partner (Walter Abel), all this soon results in the success of the business.

However, the men working in the auto plant wish to organize a union, and Donlevy's son joins with them in their demands. A confirmed individualist, Donlevy refuses to give in to their demands, and so, when his board of directors votes to settle a three-month strike by acceding, he retires from the firm. In the end, though, Donlevy comes out of retirement to take over the outfit's new airplane building plant in California.

Photographed in beautiful Technicolor, this romantic drama is notable for the documented montage shots of the intricate mining and shipping of iron ore; the making of steel in the huge mills of the midwest; films showing the way autos are made, and the excellent details of airplane-making.

Once "Romance" starts moving, it proves to be a mighty appealing picture. The support given Donlevy by Miss Richards, Walter Abel and John Qualen adds much to the enjoyment of the film, especially the job done by Abel.

Vidor hasn't had a tremendous winner in a long time. This vehicle may well be the one to again establish him at the pinnacle of the producer-director ladder. With the apparently unlimited budget allowed him by Metro, and the fine camera work of Harold Rosson, Vidor has turned out a likable film that is going to create much discussion, all to its advantage at the b.o. *Sten.*

Youth Runs Wild

RKO release of Val Lewton production. Features Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon and Tessa Brind. Directed by Mark Robson. Screenplay, John Fante; original, Fante and Herbert Kline; camera, John J. Mescall; editor, John Lockert. Tradeshown in N. Y., June 21, '44. Running time, **67 MINS.**

Toddy.......Bonita Granville
Danny.......Kent Smith
Mary.......Jean Brooks
Frank.......Glenn Vernon
Sarah Taylor.......Tessa Brind
Mr. Taylor.......Ben Bard
Mrs. Hauser.......Mary Servoss
Mr. Dunlop.......Arthur Shields
Duncan.......Lawrence Tierney
Georgie Dunlop.......Dickie Moore
Herb Vigero.......Johnny Walsh
Rocky.......Rod Rodgers
Mrs. Taylor.......Elizabeth Russell

"Youth Runs Wild" is another film on juvenile delinquency, a feeble sermon that fails to provide much entertainment. A dualer.

Story follows a familiar, obvious pattern of kids running around in jalopies, frequenting roadhouses, slipping into crime as the means to a little spending money or excitement. It is, as usual, an indictment against careless or indifferent parents.

The producers have cast some attractive youngsters for the film and given it a nice production. But it's a naive approach, with stilted dialog, stodgy direction and an amateurish script. Glenn Vernon and Tessa Brind, as the teen-age leads, are wholesome and appealing. Bonita Granville gives a convincing performance as a wayward gal, and Jean Brooks is plausible in a big-sister role. But the other characters are undistinguished. *Bron.*

Hotel Reserve
(BRITISH-MADE)

London, June 1.

RKO Radio production and release. Stars Lucie Mannheim, James Mason. Directed by Victor Hanbury, Lance Comfort, Max Greene. Screenplay by John Davenport from novel by Eric Ambler; camera, Max Greene. At Rialto, London, June 1, '44. Running time, **89 MINS.**

Peter Vadassy.......James Mason
Suzanne Koche.......Lucie Mannheim
Robert Duclos.......Raymond Lovell
Monsieur Beghin.......Julien Mitchell
Mary Skelton.......Clare Hamilton
Herr Walter Vogel.......Martin Miller
Andre Roux.......Herbert Lom
Emil Schimler.......Frederick Valk
Chemist.......Ivor Barnard
Walter Skelton.......Valentine Dyall
Odette Roux.......Patricia Medina
Henri Asticot.......David Ward
Hilda Vogel.......Hella Kurty
Major Clandon Hartley.......Anthony Shaw
Police Commissaire.......Lawrence Hanray
Jacqueline.......Patricia Hayes

This pre-war thriller about French counter-espionage methods against Nazi agents is a run-of-the-mill whodunit, not rating real consideration as a first-run draw even in British communities where James Mason and Lucie Mannheim mean something. In spite of this, if and when it is seen by American talent scouts, "Hotel Reserve" may prove of interest as the picture in which Herbert Lom was "found."

In what seems a subordinate role during first of picture, this British film actor treats his more than seductive bride with all the heavy-lidded indifference which has made Charles Boyer popular. In later sequences, as he begins to merge as the central character of the spy plot, young Lom turns on the heat as a menace. If wartime conditions prevent Hollywood from grabbing him, Lom looms large as Britain's boxoffice bet. The Riviera the summer before the war provides a background against which holiday makers find themselves enmeshed in the spy hunt conducted by an unconventionally tough officer of French Naval Intelligence (played in stolid English style by Julien Mitchell). Suspicion, directed first against an Austrian medical student, gradually extends to all of the patrons of the Hotel Reserve.

As the young Austrian, James Mason is convincing as a completely bemused innocent. Lucie Mannheim as Madame Koche, charming hostess of the hotel, succeeds in making her secret love affair with Emil Schimler, one of her guests, disguised enough to keep one guessing up to the climax. Of the others, Patricia Medina, as Lom's scorned bride, is comely and has curvaceous figure, and looks a future bet.

Direction is as undistinguished as the production generally. Background music by the London Symphony orchestra lends a welcome distinction.

Law Men

Monogram production and release. Features Johnny Mack Brown, Raymond Hatton. Directed by Lambert Hillyer. Story and screenplay, Glenn Tryon; camera, Harry Neuman; editor, John Fuller; music director, Edward Kay. At New York theatre, N. Y., week of June 21, '44, dual. Running time, **55 MINS.**

Nevada.......Johnny Mack Brown
Sandy.......Raymond Hatton
Phyllis.......Jan Wiley
Clyde Miller.......Kirby Grant
Bradford.......Robert Frazer
Slade.......Edmund Cobb
Gus.......Art Fowler
Haynes.......Harry F. Price
Killifer.......Marshall Reed
Auntie Mae.......Isabel Withers
Simmons.......Ben Corbett
Curley.......Ted Mapes
Wilson.......Steve Clark
Hardy.......Bud Osborne

Possessing several ingredients for an exciting western, "Law Men" emerges as a fairly entertaining double-bill pleaser for the hoss-opera coterie.

Yarn has U. S. marshals Johnny Mack Brown and Raymond Hatton arriving secretly in town to investigate various bank and stage holdups. Hatton sets himself up as a shoemaker, and Brown manages to join the gang committing the robberies. After numerous chenanigans they corral the outlaws and unmask the real leader.

Starring team works smoothly, as usual. Brown is properly convincing and Hatton is amusing. Other cast members are good, with the gal, Jan Wilcy, a looker.

We've Come a Long, Long Way
(DOCUMENTARY)

Negro Marches On release of Jack Goldberg production. Narration by Elder L. S. Michaux. At World, N. Y., week of June 24, '44. Running time, **67 MINS.**

A factual film tracing the rise of the American Negro during the past 75 years, "We've Come a Long, Long Way" is outright propaganda of the best variety—to bring about the realization by others that this race has as much at stake in the winning of the war by the Allies as any other.

But as a picture, its production values are negligible, its sound track at times inaudible, and its cohesion disjointed. It tries to do too much in too short a time.

Comprised chiefly of newsreel and montage shots of Negro leaders in all fields; colleges and schools which have done much for race uplift; personalities in the armed forces and the political world; and battle scenes showing colored troops and sailors in action, this picture uses too many sequences which have already been flashed on screens before to tell its story.

Notable, however, is a lively musical score featuring the world-famed "Happy Am I" choir. A full-sized symphony orch was also used to provide the musical background. Narration by Elder Lightfoot Solomon Michaux is well-written and interestingly done by the pastor of the "church on the banks of the Potomac" in the nation's capital. *Sten.*

Miniature Reviews

"An American Romance" (Color) (M-G). Brian Donlevy and King Vidor have smash b.o. winner.

"Youth Runs Wild," (RKO). Feeble addition to the juve delinquency cycle. Poor dualer.

"Hotel Reserve" (RKO) (Brit). Run-of-mill whodunit.

"Law Men" (Mono). Entertaining hoss-opera dualer.

"We've Come a Long, Long Way." Negro documentary suitable for colored houses.

"Johnny Doesn't Live Here Any More" (Mono). Merry comedy on overcrowded Washington should ring bell in duals.

"Welcome Mr. Washington" (Anglo-Am.). British meller about Yank troops in England; thin possibilities for U. S.

"The Amazing Mr. Forrest" (PRC) (British-Made). Detective fiction of an inferior quality.

"Another Dawn" (Mex). Gangster meller lacking sufficient action; Spanish-language houses only.

"Goyescas" (Spanish). Elaborate costume piece (with English titles) should please regular Spanish filmgoers.

"Em Morenita Clara" (Mex). Evita Munoz makes a humdrum yarn a neat comedy; child star looks to be a find.

Johnny Doesn't Live Here Any More

Monogram release of Maurice and Franklin King production. Stars Simone Simon, James Ellison, William Terry; features Minna Gombel, Chick Chandler, Alan Dinehart. Directed by Joe May. Screenplay, Philip Yordan, John H. Kafka, from original by Alice Means Reeve; score, W. Franke Harling; editor, Martin G. Cohn; camera, Ira Morgan. At Fox, Brooklyn, N. Y., June 23, '44. Running time, 77 **MINS.**

Kathie.......Simone Simon
Mike.......James Ellison
Johnny.......William Terry
Mrs. Collins.......Minna Gombell
Jack.......Chick Chandler
Judge.......Alan Dinehart
Sally.......Gladys Blake
Jeff.......Robert Mitchum
Irene.......Dorothy Grainger
George.......Grady Sutton
Mr. Collins.......Chester Clute
Shrew.......Fern Emmett
Gremlin.......Jerry Maren
Gladys.......Janet Shaw

Overcrowded Washington comes in for another lampooning in this release which should do okay biz in the duals. Continuity romps at merry pace, sprinkling many laughs along the way either via dialog or screwy situations.

William Terry has been inducted, so he turns his former menage over to Simone Simon, forgetting he had previously given keys to a number of buddies to drop in and stay when in the Capitol City. It develops that Terry's place topped Baldpate in distribution of keys, and when the gang carrying them, mostly pals also in service, barge in, the gal is at wit's end what to do. Along comes James Ellison, a likeable gob who nearly makes her forget all about Terry. After many comic didoes there is a free-for-all for attentions of the gal and they all land before Alan Dinehart, as judge, who sets everything aright before fadeout.

Miss Simon is likeable, although a trifle lightweight as the gal, with her male supporters, principally Terry and Ellison, practically running away with the pic. Dinehart gives his usual good account as the judge, with Chick Chandler and Minna Gombel also turning in good performances. Joe May's direction is keyed in fast tempo keeping it at merry pace. Scenarists have done nifty job on screenplay, with camera work of Ira Morgan also on the okay side. *Edba.*

CLINE'S 'JERKS BERSERK'

Hollywood, June 27.

Edward F. Cline draws directorial duties on "Night Life," designated as a comedy with music, starting July 9.

Following his film job, Cline will move to New York in August to direct the Olsen-Johnson stage piece, "Jerks Berserk."

Welcome, Mr. Washington
(BRITISH-MADE)

London, May 18.

Anglo-American Film Corp. release of British National Film. Features Barbara Mullen, Donald Stewart. Directed by Leslie Hiscott. Screenplay by Jack Whittingham from original story by Noel Streatfeild. Camera, Gerald Gibbs, Gerald Moss. At Studio One, London, May 18. Running time, **95 MINS.**

Jane Willoughby.......Barbara Mullen
Lieut. Johnny Grant.......Donald Stewart
Sarah Willoughby.......Peggy Cummins
Captain Abbott.......Leslie Bradley
Selby.......Roy Emerton
Miss Finch.......Martita Hunt
Murphy.......Arthur Sinclair
Albert.......Graham Moffat
Millie.......Shelagh Frazer
Martha.......Beatrice Varley
Publican.......George Carney
Katherine Willoughby.......Louise Lord
Vernon.......Paul Blake
Mrs. Curley.......Drusilla Wills

Hardships suffered by British country folk when American troops came in is the keynote of this latest in the series of hands-across-the-seas films. Main title tips what it is all about, GI's volunteering at the last moment to reap the harvest and save the community before the time limit set for demolition of farm houses to clear the way for a huge airdrome. Even before this happens it seems as if the Yanks had earned a welcome. If it gets distribution in U. S., it looks to have only limited possibilities for nabes.

As with "A Canterbury Tale," this British National offering is cinematography at its best. Bishop's Knole, a stately mansion, is the scene of a greater part of the action. Leslie Hiscott's direction, if conventional, is worthy of the "original story" by Noel Streatfeild, who is daring enough to make the villain of the piece an English farmer stalking through the plot with the menace of a Boris Karloff.

Acting honors go to Peggy Cummins, who walks away with the picture in a role in which a less clever child would win scant recognition. The co-stars, Barbara Mullen and Donald Stewart, struggle valiantly as conventional as they are unconvincing. Stewart, as a U. S. Army lieutenant, is confronted with the hopeless task of being every inch the hero. As his superior officer, Leslie Bradley, not so handicapped by script, gives a more convincing portrayal.

Amazing Mr. Forrest
(BRITISH-MADE)

PRC release of Jack Buchanan production. Features E. E. Horton, Otto Kruger, Jack Buchanan, Jack LaRue. Directed by Thornton Freeland. Story and adaptation, Ralph Spence; editor, E. B. Jarvis; camera, Claude Friese-Greene. At New York, N. Y., week June 13, '44. Running time, **71 MINS.**

Treadwell.......Edward Everett Horton
Mike Chadwick.......Otto Kruger
John Forrest.......Jack Buchanan
Alberni.......Jack La Rue
Alice Forrest.......Georgie Withers
Younce.......Syd Walker
Beretti.......David Burns
Prince Homouska.......Walter Rilla
Charles Cartwright.......Charles Carson
Harper.......Leslie Perrins
Spider Ferris.......Ronald Shiner

A mixture of American and British film talent figured in the production of this one, which was made in England some time ago but is now just getting release on this side. That its acceptance for sale in the American market has been delayed is not surprising since the picture is feeble entertainment. Only for the smaller runs.

"The Amazing Mr. Forrest" was produced by the English star, Jack Buchanan, who plays the title role of an insurance company investigator and runs down a ring of jewel thieves. Not only is the script trite but the attempt at comedy misses badly. It's an example of the British sense of humor at its worst.

Artists from the States in the cast include Edward Everett Horton, playing a butler and getting nowhere. Otto Kruger, racketeer nightclub owner, who's all right, and Jack LaRue, his triggerman who never showed to poorer advantage. Georgie Withers (English) is the wife of Buchanan and okay though far from outstanding. A derby-hatted detective is done suitably by Syd Walker, while Ronald Shiner is a good character as a dip. Others are lesser. *Char.*

Distinto Amanecer
("Another Dawn")
(MEXICAN-MADE)

Films Mundiales production and release. Stars Pedro Armendariz, Andrea Palma. Directed by Julio Bracho. At Belmont, N. Y., week June 9, '44. Running time, **108 MINS.**

Julieta.......Andrea Palma
Octavio.......Pedro Armendariz
Ignacio.......Alberto Galan
Ruiz.......Octavio Martinez
Juanito.......Narciso Busquets
Don Santos.......Felipe Montoya

(In Spanish; No English Titles)

It had to happen ultimately—a Mexican-produced gangster meller with henchmen, crooked cafe operators, the comely femme habitue and familiar trappings a la Americano. "Another Dawn" is a fairly workmanlike effort despite the persistent Mexican film-maker habit of dragging out the dialog and forgetting the action. Aside from this, film has suspense, excellent camera work, sound direction by Julio Bracho and two deft performances by Andrea Palma and Pedro Armendariz. Okay for Spanish-language theatres or arty houses when given English titles.

Assassination of a labor leader brings two gangs into a race to obtain important official documents (never clear just what's in them). Armendariz is the dapper gunman aide to the slain laborite, and he carries on to save the valuable papers. In the meantime, he meets a former sweetheart, Miss Palma, now unhappily wed to Ignacio (Alberto Galan). The old romance between Armendariz and Palma flares again. He nearly elopes with her, but winds up using her as a stooge. Showdown scene in nightclub could have been lifted from any number of U. S. gangster films.

There's an episode where Miss Palma confronts her femme rival, latter attired only in unmentionables, that would bring Haysian eyebrow lifting even though obviously considerably trimmed for N. Y. consumption.

Andrea Palma's languid acting reminds of Dietrich, with her whole makeup apparently patterned after that actress. She shows possibilities. Pedro Armendariz, as the laborite's henchman in love with Miss Palma, is one of the more vigorous Mexican screen actors judging from this performance. Alberto Galan is capable in the role of Miss Palma's hubby. Supporting cast is as little known to American audiences, but adequate. *Wear.*

Goyescas
("After Goya")
(SPANISH-MADE)

RKO release of Universal Ibero-Americana De Cinematografia production. Stars Imperio Argentina; features Rafael Rivelles, Armando Calvo, Ramon Martori, Jose Latorre. Directed by Benito Perojo. Music, Enrique Granados; camera, Michel Kelber; dances, Vincente Escudero; settings, Sigfred Burmann. At World, N. Y., June 2, '44. Running time, **97 MINS.**

Petrilla.......Imperio Argentina
Countess de Gualda.......Imperio Argentina
Capt. Fernando Pizarro.......Rafael Rivelles
Don Luis Alfonso.......Armando Calvo
Mayor of the Town.......Ramon Martori
Minister Godoy.......Jose Latorre
The Queen.......Eloisa Muro
Paquiro, the Matador.......Antonio Casas
Innkeeper.......Manuel Requena
Second Innkeeper.......Manuel Moran
Pepa.......Maria Flores
Patillas, the Outlaw.......Juan Calvo
El Malagueno, 2nd Outlaw.......Antonio Bayon

(In Spanish; English Titles)

Made in Spain three years ago, this elaborate costume piece reveals the great shortcomings of Spanish film production which, if it were to compete with U. S. pix in the Latin-American market on technical excellence alone rather than culturally, would fall far behind Yank product. However, the film has a certain grace and charm to recommend it and should garner fair grosses in Spanish-language houses.

Based on the celebrated opera by Enrique Granados which was inspired by the paintings of Goya, which it closely follows, the picture is laid in 19th century Spain, recounting the tale of two women who resemble each other, one a bold singer, the other a capricious countess, both in love with the same man.

Vividly characterizing the Spain of that period, with its decadent aristocracy and the squalor and misery of its people, the story unfolds to the music of the famous "Intermezzo" from the opera played by the Madrid Symphony Orchestra and features the lilting dances of that period.

Imperio Argentina contributes much to the picture in her dual role, displaying a fine voice and dramatic ability, carrying the film along practically singlehandedly, with the others assisting satisfactorily, but the whole thing is marred by poor sound transmission and photography.

Em Morenita Clara
("The Little Brunette")
(MEXICAN-MADE)

Clasa Studios production and release. Stars Evita Munoz; features Margarita Mora, Arturo Soto Rangel, Adelina Vehi. Directed by Joselito Rodriguez. At Belmont, N. Y., week June 2, '44. Running time, **104 MINS.**

Chichita.......Evita Munoz
Soledad.......Margarita Mora
Don Juan.......Arturo Soto Rangel
Dona Carmen.......Adelina Vehi
And Victor Urruchua, Edward Arozamena and Manuel Noriega.

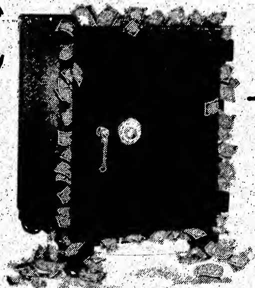
(In Spanish; No English Titles)

Diminutive Evita Munoz, star of this nicely made Mexican production, looms as the best potentiality to come thus far from Mexico City as far as concerns American films. Appearing about five years old, this tot really makes "The Little Brunette" jell. She reminds of Shirley Temple, achieving top rating through her own thespic ability. Picture, itself, looks okay for Spanish-language houses and arty theatres though in the latter it will require English titles.

Story does not represent much. Basically, it's the venerable one about the precocious child who wins over her harsh grandfather. In this case, said child is the daughter of Soledad, a gypsy, who wed the old man's son before he left for the U. S. This son is killed in an accident, which gives the excuse to bring the child and ultimately her gypsy mother into grandad Don Juan's home. Don Juan's other son, villain of yarn, attempts to break up this peaceful atmosphere in hopes of gaining his dad's fortune.

Little Evita, as the gypsy's daughter, is thoroughly captivating. Surrounding cast is standard for productions made in Mexico City, but dwarfed by this youngster's bright performance. Joselito Rodriguez directed fairly well, but has left in too many wordy scenes. *Wear.*

Cooper! DeMille! They fill the Till



They Did it in

"THE PLAINSMAN"

They Did it Again in

"NORTH WEST MOUNTED POLICE"

and now...

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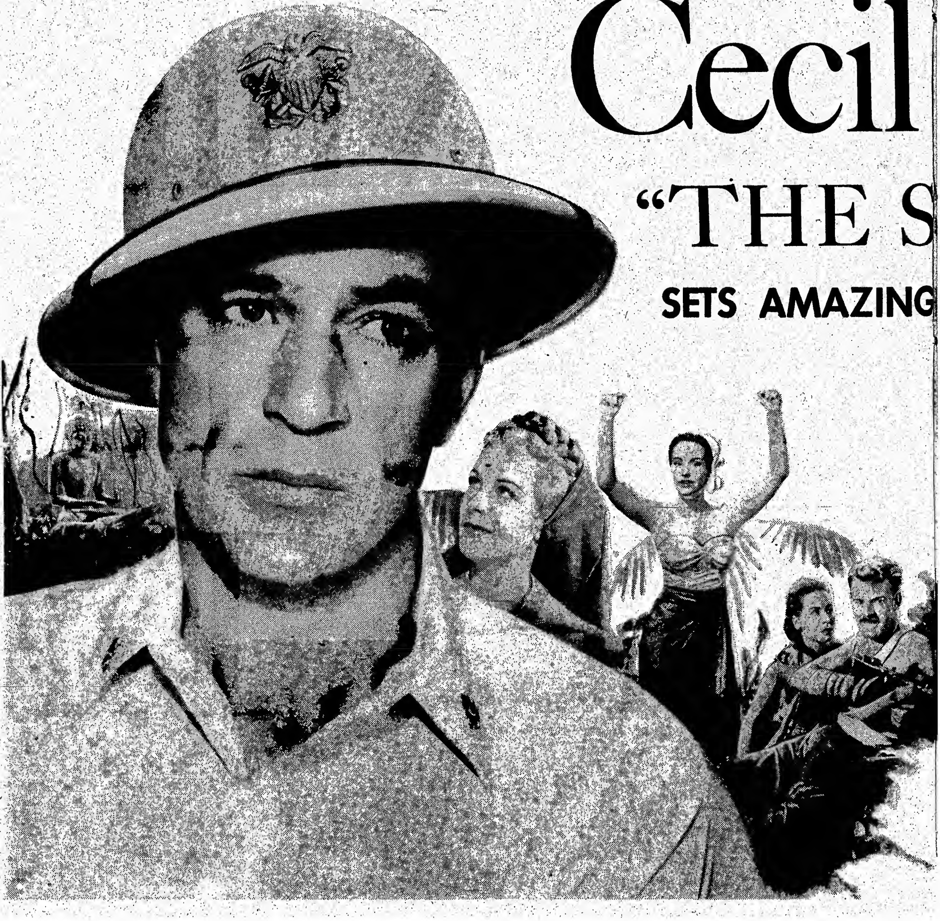

ry Cooper in
B. DeMille's
TORY OF DR. WASSELL"

RECORDS IN EAST AND WEST COAST PREMIERES!

157% BETTER THAN "REAP THE WILD WIND" at Los Angeles Paramount!

TOPS "FOR WHOM THE BELL TOLLS" at New York Rivoli, beating "Bell's" two-a-day week AND continuous weeks!

BEAT "LADY IN THE DARK" and "Star Spangled Rhythm" at Malco, Memphis!

And everywhere it's the Same Great "Story" from PARAMOUNT!

No Wonder Walter Winchell says

"It BULGES WITH EXCITEMENT"

PARAMOUNT PRESENTS

GARY COOPER in CECIL B. DEMILLE'S "The Story of Dr. Wassell"

IN TECHNICOLOR

with

LARAINE DAY • SIGNE HASSO • DENNIS O'KEEFE • CAROL THURSTON
and CARL ESMOND • STANLEY RIDGES • RENNY McEVOY • OLIVER THORNDIKE

Produced and Directed by CECIL B. DEMILLE

Screen Play by Alan LeMay and Charles Bennett • Based upon the story of Dr. Wassell as related by him and 15 of the survivors involved, and also upon the story by James Hilton

Backed by Paramount's
SENSATIONAL NATIONAL PROMOTICN!
35,497,000 readers reached by four-color, full-page advertisements in LADIES' HOME JOURNAL, LIFE, SATURDAY EVENING POST, COSMOPOLITAN, LOOK, REDBOOK, TRUE COMICS, CLICK!
Many more millions hear about "Story of Dr Wassell" over 15 top coast-to-coast radio shows in steady stream of air plugs!

No Wonder they're all saying

The Big Ones Come From
PARAMOUNT

JOIN THE FIGHTING 5TH
FIGHT BY HIS SIDE

MacArthur Aide Lauds Pix Biz For Its Morale to GI's at Front

Hollywood, June 27.

If a popular vote were taken among all men overseas on the most important contribution to backing up morale, the motion picture industry would win overwhelmingly, Lt. Col. Joseph McMickling, of Gen. MacArthur's staff, told representatives of guilds, unions, studios and various groups associated with turning out overseas film here. Col. McMicking said "the boys feel that films are like a two-hour leave back home."

Guests at a luncheon, sponsored by the War Activities Committee, heard that the boys are now seeing three new films per week, most of which are being on pre-release before people back in U. S. see them. Distribution is organized for open-air theatres in territory covering the size of the U. S., he said, with circuit in 100 days.

All films have highest priority rating in shipment to that area, in order to expedite receipt of prints. Col. McMicking lauded industry for replying to Army query for "the price of 16 mm. prints of selected products for overseas showing to American fighters" that all they asked was to send them "free, with no strings attached." Gesture is "not only patriotic, but of goodwill," Col. McMicking went on.

He stressed fact that GI's were getting in habit of seeing three films weekly and would undoubtedly be strong for single bills back in U. S. theatres.

Mayor John Hubbell, officer in charge of Overseas Motion Picture Service for the Army, also addressed the group, explaining pix were selected by a board of six officers and two civilians, picking 156 features from estimated 438 annually produced. He said pictures with grimness or sadness were out, and periodic checks are made in field for future guidance of selecting board. Total of 75 16 mm. prints of each selected film are shipped out to 20 central overseas exchanges with two-thirds of number going by air. All requirements for projectors in field have been met to date. Army showings overseas average 3,100 daily in 3,400 locations as compared with 400 locations just about a year ago, Major Hubbell said.

Close Enough

Washington, June 27.

Closest American films are playing to front line fighting at present is on Bougainville Island, in the Solomons. Army reports films are sometimes screened "within about 50 feet of the actual fighting."

Soldiers in the Bougainville foxholes get the regular WAC-donated feature plus short subjects. All equipment is trucked from one part of the front line to another.

George J. Schaefer's Son, Lt. James Gerard, 27, a D-Day Casualty

George J. Schaefer, former president of RKO and a veteran in show business, mainly distribution, is the first known topper in industry annals to be sorrowed by a casualty of the invasion, his son, Lt. James Gerard Schaefer, having been killed somewhere in the Cherbourg area on D-Day, June 6. This information was received from the War Dept. Saturday (24) first by the wife of Lt. Schaefer, then shortly after the same day by his parents.

Young Schaefer, 27, was in the 82nd Air-borne division and had previously seen action in Sicily and Salerno where this division acted as a spearhead in the campaigns waged. This Air-borne division was the first created in the American forces and before going across, Lt. Schaefer's commanding officer was Gen. Omar Bradley. A graduate of Princeton, where he spent four years in military science and was in the reserves when Pearl Harbor was attacked, Lt. Schaefer was called up a few weeks later and trained at Ft. Bragg, N. C. and Camp Claibourne, La. He went across a year ago this past April.

For a brief time prior to going into service Schaefer was an assistant manager at the RKO 23d St., N. Y. and later the Albee, Brooklyn. His father is now active as chairman of the War Activities Committee.

In addition to his widow, Margaret, whom he married in February, 1943, Lt. Schaefer is survived by his parents, a brother and sister.

'G. I. Joe' Goes to D. C.

Hollywood, June 27.

Script of "G. I. Joe" was flown to Washington by Lester Cowan, producer, and Maj. Edward H. Coffey, special information officer of Army Ground Forces, for official okay by the War Department.

Forthcoming picture is based on the book, "Here Is Your War," written by Ernie Pyle, war correspondent.

O'Donnell Urges Exhibs to Back July 6 'Free' Day

R. J. O'Donnell, national chairman of the motion picture industry's Fifth War Loan drive, has called on all exhibitors to stage a Free Movie Day on July 6. Exhibitor state chairmen have been asked to mobilize all of the nation's showmen for the July 6 event.

Ned E. Depinet, national distributor chairman, cooperating with exhibitors, is asking the distributor chairmen in the field to further the campaign. Exhibitor and distributor chairmen, the latter through the salesmen, will ask for additional exhibitor volunteers for Free Movie Day, calling on all exhibitors not already enrolled to become volunteers.

On the night of July 5 announcements on several major radio network shows will point up free shows while some 660 film commentators on network affiliated radio stations will receive special material publicizing the gratis showings.

Campaign will also include national newspaper publicity scheduled over the wire services on July 5 in addition to local publicity mentioning theatres participating in the event.

One of the outstanding Free Movie Day campaigns reported was set in St. Louis under the chairmanship of Harry Arthur, exhibitor state chairman for Eastern Missouri. Three different Free Movie Days, June 19, 26 and July 6, have been advertised via media reaching patrons of the area's 330 theatres. Record Bond sales have been reported for the June 19 and 26 free days.

Preems Gross Terrif

As Fifth War Bond premieres reach their peak this week in many sections of the country, reports continue to pour into national committee headquarters of record amounts sold, including in excess of quotas.

In the Des Moines territory theatres are running far ahead of their quotas, A. H. Blank, chairman for that area, reports. Heading list is the $3,184,000 sold by the Des Moines theatre, Des Moines.

Harry F. Shaw, Connecticut exhibitor chairman, reported $1,211,896 on several special events.

Record Bond Sales Continue Unabated In Pic Industry's 5th War Loan Drive

Depinet's Bond Request

Ned E. Depinet, distributor chairman for the Fifth War Loan campaign, is asking for a bond-selling booth in every film exchange building in the U. S.

Depinet points out that during the Fourth War Loan drive a bond-selling booth was set up in the lobby of the Film Exchange Building, Detroit, which was attended by the wives, mothers and sisters of film distribution personnel in the building. He believes that the same plan can be adopted generally.

Exhibs in Small Locals Cited For Sock Bond Sales

R. M. Kennedy, vice-chairman of the motion picture industry's Fifth War Loan campaign, reports that theatre owners and managers in small communities are selling more War Bonds to patrons than ever before despite that Hollywood stars are not available to aid in special events.

"Theatre operators in the smaller communities are arranging their own Bond shows with local entertainers and with war heroes from nearby Army hospitals," states Kennedy, "and are adding the necessary showmanship to every event being arranged by the War Finance Committee of their towns.

"Showmen in the small towns are disproving the contention that successful War Bond rallies cannot be put on without the participation of prominent outside celebrities."

One of the outstanding examples of exhibitor cooperation in the campaign, reported by Louis J. Finske, Eastern Pennsylvania exhibitor chairman, is the setup whereby all 14 theatres in Reading, Pa., and surrounding communities were lined up to stage simultaneous Bond preems last night (Tues).

Display advertising, listing all premieres, was used last week in the local dailies. Among films lined up for the preems were "Dr. Wassell," "Skeffington," "Bathing Beauty," "Home In Indiana" and "Marine Raiders."

Theatres in the Pocono belt of Pennsylvania will have "round robin" War Bond preems July 1 with Fred Waring and his orch and Richard Crooks participating. Esti-

(Continued on page 50)

Bond sales resulting from War Bond motion picture theatre preems continue of record proportions, according to reports being filed with the industry's Fifth War Loan headquarters in New York.

Indicative of the response to rallies of this kind are reports from Westfield, N. J., and San Angelo, Texas. At the Rialto theatre, Westfield, a film preem and rally resulted in sale of $1,170,000 in War Bonds. Preem with "Lady In The Dark" netted $447,000 for the Robb & Rowley United Theatres, San Angelo.

At Houston, bond sales totalled $22,080,000 last Wednesday (21) with the Fifth War Loan Boxing Carnival sponsored jointly by the Texas War Activities Committee, the Houston War Sports Activities Committee and the Elks Club Bond group. R. J. O'Donnell, film industry national chairman for the campaign, who flew to Houston from New York for the occasion, said it was the greatest bond sports event ever staged.

In 13 bond preems in Northern California, a total of 24,574 "E" bonds with maturity value of $2,358,546, according to a report from Charles M. Thall, Northern California exhibitor chairman. Southern California, meantime, expects to exceed the Fourth War Loan preems by at least 150 over the previous figure.

Bond sales to individuals by motion picture theatres of New York, Long Island and downstate counties totalled $10,039,729 through last Sunday (18), according to Charles C. Moskowitz, general chairman of the drive in the New York Metropolitan area. According to Lewis E. Pierson, deputy chairman of the New York State War Finance Committee, motion picture theatre sales of "E" bonds in the New York sector in the current campaign amount to 16% of the total amount of "E" bonds sold in the entire state of New York.

At the Paramount theatre, New York, last Wednesday (21) total of $77,000 in War Bonds was sold. Loew's theatres have 10 preems scheduled, nine being midnight shows, with films such as "See Here, Private Hargrove," "The Story of Dr. Wassell" and "Two Girls and a Sailor."

At the Paramount theatre, Jackson, Tenn., $1,055,475 in War Bonds were sold last Thursday (15) with the "G. I. Revue" staged by men of the 68th and 44th Aviation Training Detachments. Bond auction at the Canton theatre, Canton, Miss., resulted in $153,000 in bond sales.

In Illinois, according to Jules Rubens, exhibitor chairman, 140 bond preems, 60 children's premieres and over 500 free movie days are reported set.

Omaha's $23,775,000

Omaha, June 27.

Smashing ahead, Omaha's amusement industry, tied in with the retail merchants association on Friday night (23), marked a milestone in bond sales with a long show at City Auditorium. Admission was by bond only and there was $23,775,000 in the house when the curtain went up.

Whole show was devised, routined and kept going by district manager William Miskell of Tristates Theatres Corp. He scoured the vicinity for talent and got it in plenty. Show was sparked by Ozzie Nelson, Harriet Hilliard and their band which came over from their week at the Orpheum. Other acts were numerous and included everything from magi- [illegible] McClain), who did his whole quiz show. Audience numbered around 5,000.

$2,800,000 With "Wassell"

San Antonio, June 27.

War Bond preem of "Dr. Wassell" at the Texas Wednesday (21) sold a total of $2,800,000, according to E. E. Collins, city manager for Interstate Theatres.

2D OVERSEAS TOUR MULLED BY DIETRICH

Marlene Dietrich, bound to Metro for one film, will finish that stint and go overseas again for USO-Camp Shows, or even make another jaunt now if the studio isn't ready for her, she revealed last week. The actress, who returned to N. Y. recently after a 10-week tour of camps and servicemen's hospitals in Africa and Italy, has fully recovered from virus pneumonia, which hospitalized her for a week in Italy. She nixed any possibility of doing a show on Broadway, objecting that "it would tie me up a year." (She had been mentioned for the lead in the musical "Sadie Thompson," a part to be played by Ethel Merman.)

Miss Dietrich's unit, including Danny Thomas, Milton Frome, Lin Mayberry and Jack Snyder, was the first group to give a show on the Anzio beachhead. They were in Rome two days after the GI's took it. They gave 150 shows in 10 weeks, excluding hospital visits. [illegible] favorite request being "... the Back Room" from "Destry Rides Again" (U). She played for an audience as large as 22,000 and for one as small as 50 (an artillery outpost near Rome).

Actress reveals that troops get lots of pix and live entertainment within a week after they capture a town.

Cantor's Hosp Route

Eddie Cantor and a show unit are working their way west on a quick Hospital Circuit tour for USO-Camp Shows. Scheduled to visit five general hospitals, unit started at Walter Reed hospital, Washington, last Saturday (24); visited Butler, Pa., Monday (26) and Cleveland yesterday (27); will be in Denver tomorrow and Friday (29-30), and finishes in Brigham City, Utah, Saturday (1).

Unit, consisting of Cantor, Nora Martin, Grace Shannon, Guilli-Guilli and Bert Gordon, will arrive in Los Angeles July 3.

KIN WAR REELS CUE PVT. FAMILY SHOWS

Toledo, June 27.

Theatre patrons who recognize relatives in service in newsreels have been keeping local managers busy since the war began. When the manager of any first-run house here is told about it, he often gives private showings of the reel for the parents and relatives after hours.

Theodore Teschner, manager of Loew's Valentine, has done this many times using the smaller Loew's Esquire for the showings, and Marvin Harris, manager of the Paramount, and Howard Feigley, manager of the Rivoli, have done likewise in their own bailiwicks. [illegible] of the film and given it to relatives of those in the newsreel so that they might have a print made. They may clip about an inch and a half of film. However, if the scene only comes in about that length, none of the film can be clipped because it has to be sent on to smaller houses. Under these conditions, managers write to the company and ask for the shot as soon as they are through with the reel.

When a soldier tells relatives in advance that his pix was taken by a newsreel cameraman, and she notifies the local house showing the reel, the managers let the home folks know when the scene described will be shown.

Already one mother has recognized her son in the invasion pictures now being shown. Others have been recognized in previous invasions, according to the managers.

Theatre heads feel that the extra bother is well worth it, and suggest other managers are probably doing the same thing.

On Metro's 20th Anni It Discovers 20% Of Personnel in Service

About 20% of Loew's, Inc. (Metro) and affiliated companies' personnel is now in the armed services, or more than 3,750 men and women, according to latest data. Of this total, the Metro studio has 1,078 serving the colors, the remainder coming from employees in distribution, homeoffice and exhibition. Als[illegible] personnel also is in the services.

Although no accurate tab is available, it is estimated that 25 have been killed during the war, with the greatest toll being marked up by men formerly employed at the studio.

Top executives in the service include Major Arthur Loew, formerly head of foreign department; Lt. Nicholas Nayfack, formerly assistant treasurer at studio, Navy; Major Harry Bernstein, formerly head of realty department; Major Sidney Piermont, formerly of h.o. talent dept.; and Major Harry Miller, ex-salesman in N. Y. City.

Stars and featured players in armed forces include Desi Arnaz, Lew Ayres, Tommy Batten, Jean Pierre Aumont, Richard Carlson, John Carroll, Dan Daily, Jr., Melvyn Douglas, Van Heflin, William Lundigan, Ray McDonald, Robert Montgomery, Barry Nelson, Richard Ney, Richard Quine, Mickey Rooney, James Stewart, Robert Sterling and Robert Taylor.

1 KILLED, 2 WOUNDED TAKING INVASION PIX

Washington, June 27.

British Information Services has beaten the American Army with the announcement of Army lensers who took part in the first invasion of Normandy. British report that 16 of their men, former industry people, took part in the early operations with their cameras and that, of these, one was killed and two others wounded.

Name of the fatality has not been disclosed. One of the wounded is Sgt. William Greenhalgh, former Pathe newsreeler in England; and the other is Sgt. T. D. O'Neill, free- [illegible] Fox studios there.

Camp Shows Ends Talent Hunt; Prospects Bright

USO-Camp Shows' nationwide talent hunt will be finished this week, with 12 cities staging auditions to complete the survey. Last week talent was interviewed in 15 cities, with reports not in yet. However, nine cities advise a total of 884 acts auditioned, to indicate extensive interest in Camp Shows' attempts to acquire sufficient acts for Army entertainment needs.

In St. Louis more than 200 pros and tyros jammed an audition room in the Hotel Jefferson for 14 hours while the weeding-out process was in progress. Acts came from as far as Nebraska for this audition.

Talent hunt is being conducted by USO-Camp Shows with cooperation of local theatre managers in 27 large cities, USO sending out its own representatives to audition the acts.

Kay Kyser's Navy Pool

Oakland, Cal., June 27.

Men of the U. S. Naval hospital at Oak Knoll have a $26,000 swimming pool, as result of the labors of Kay Kyser and his troupe who raised the money at benefit performances. Kyser, his bride and the organization came north for the dedication, and Kyser took the first dip in the tank.

It will be used for therapeutic treatments as well as for the recreation of Navy men in process of rehabilitation.

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e in Indiana

NICOLOR

with a country-blanketing magazine campaign typical of the out-front pre-selling from 20th Century-Fox!

"NEVER STOP TILL YOU'RE OVER THE TOP! FIGHTING FIFTH WAR LOAN!"

· PIN UP GIRL · BUFFALO BILL · FOUR JILLS IN A JEEP · THE SONG OF BERNADETTE · THE PURPLE HEART

B'way Tone Better; 'Indiana'-Stager Fancy $36,000, 'Mask'-Prima-Regan Big 15G, '2 Girls'-Kaye Good 70G, 2d

The tone of business among the first runs in the Broadway sector is much stronger this week than last in spite of the fact Saturday (24), with rain late afternoon and in the evening, was considerably below normal. However, on Sunday (25) large crowds turned out, making the day substantially better than Saturday.

Newcomers include "Home in Indiana," at the Roxy, with Enric Madriguera band, Hazel Scott, Joe Besser and Carmen Amaya on the stage. House hit an excellent $36,000 on initial seven days ended last night (Tues.). Another that went to the barrier and was away fast Friday (23) is the Strand show of "Mask of Dimitrous" and the Louis Prima band, with Phil Regan as added attraction. Outlook is for a big $51,000 or near on first week. Except for the second-run State, remainder of town is on holdover. State, currently playing "Gaslight," "Gay Nineties" Revue and Denny Beckner's orchestra, will have an extremely good week at $31,000 or over.

In the holdover column, some of the shows are so much better at the b.o. they will match the prior week's figures or come close. Par's "Going My Way" and Charlie Spivak went to $70,000 on the eighth week, finished last night (Tues.), same as for previous frame. "Mr. Skeffington," now in fifth week at the Hollywood, will strike $22,000, also matching the preceding stanza. "Two Girls and Sailor," currently on first holdover session at the Capitol, with Sammy Kaye, Three Ross Sisters and Paul Winchell in person, looks to a good $70,000. "Dr. Wassell," fine coin-getter for the Rivoli, wound up its third week Monday night (26) at $42,000, right behind the $44,000 clocked for the second.

"Bathing Beauty" began a run yesterday (Tues.) at the Astor, while Music Hall tomorrow (Thurs.) brings in the long-awaited "Once Upon a Time," following a big money-making seven-week engagement with "White Cliffs," blowoff being $100,000 as against $105,000 prior frame.

Estimates for This Week

Astor (Loew's) (1,140; 60-$1.20)—"Bathing Beauty" (M-G). Opened run here yesterday morning (Tues.) after 14 weeks of "Hargrove" (M-G), finale being $13,900, 13th round, $14,000, for very good profit.

Capitol (Loew's) (4,820; 60-$1.20)—"Two Girls and Sailor" (M-G), Sammy Kaye orch, Three Ross Sisters and Paul Winchell (2d wk). On first holdover session appears a fine $70,000; following initial eight days' take of $86,000, strong, getting house back to regular Thursday changeday. Holds further.

Criterion (Loew's) (1,700; 60-$1.25)—"Christmas Holiday" (U) moves in here today (Wed.). "Secret Command" (Col) was held eight additional days at weak $8,500 on that period, while initial seven was considerably disappointing at $13,000.

Globe (Brandt) (1,416; 60-$1.10)—"Roger Touhy" (20th) (4th-final wk). Okay at $9,000 following third week's $11,000. "Hairy Ape" (UA) is new tenant, Saturday (1).

Gotham (Brandt) (900; 50-98)—"Happened Tomorrow" (UA) (5th-final wk). Run on this one has been squeezed a bit but not too bad at $5,800 this week; same as last. "Dead End" (FC) (reissue) opens Saturday (1).

Hollywood (WB) (1,499; 80-$1.20)—"Skeffington" (WB) (5th wk). Comparatively better this week (5th) at $22,000, though moderate; prior frame was same. Remains on.

Palace (RKO) (1,700; 60-$1.10)—"Days of Glory" (RKO) (2d wk). Not doing well at $14,000 but stays on, while last week (1st) was $18,000.

Paramount (Par) (3,664; 60-$1.20)—"Going My Way" (Par) and Charlie Spivak orch (9th wk). Still a big draw, eighth week having finished last night (Tues.) at $70,000, matching figure for the seventh. Goes a total of 10.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"White Cliffs" (M-G) and stageshow (7th-final wk). Will wind up a tremendously profitable run at about $100,000, very good; last week (6th), was smash $105,000. "Once Upon a Time" (Col), bought sometime ago by the theatre, opens tomorrow (Thurs.).

Rialto (Mayer) (594; 40-85)—"Invisible Man's Revenge" (U) (3d-final wk). In lower brackets at $6,000, while last week (2d) was off considerably from opening pace at $7,200, but oke.

Rivoli (UA-Par) (2,092; 60-$1.20)—"Wassell" (Par) (4th wk). Continues very steady, third week having ended Monday night (26) at fine $42,000, this comparing with $44,000 for second.

Roxy (20th) (5,886; 60-$1.20)—"Home in Indiana" (20th), Enric Madriguera orch, Hazel Scott, Joe Besser and Carmen Amaya (2d wk). Not sensational, but very good for time of the year at $86,000 on initial week ended last night (Tues.) and is in for total of three. Last week, third for "St. Mark" (20th), Barry Wood, Eddie Garr, Mia Slavenska and Berry Bros. sank to $50,000, disappointing.

State (Loew's) (3,450; 43-85)—"Gaslight" (M-G) (2d run) and "Gay Nineties" Revue plus Denny Beckner orch. Things are humming here this week, with stout $31,000 or over in sight. Last week, "Man From Frisco" (Rep) (1st run), Lucky Millinder orch, Louise Beavers, others, ended up well at $26,000.

Strand (WB) (2,756; 60-$1.20)—"Mask of Dimitrous" (WB), Louis Prima band and Phil Regan. High summer take of $51,000 or thereabouts in view. Holds. Last week, fourth for "Make Own Bed" (WB) and Cab Calloway orch, low gear at $24,000.

Victoria (Maurer) (720; 60-$1.10)—"Teen Age" (FC) (2d wk). Poorly regarded picture, but okay at $10,000 or thereabouts, while initial week was near to $15,000, big. "Kid From Spain" (FC) (reissue) comes in Saturday (1).

'2 GIRLS'-VAUDE BOFF 28G, D. C.

Washington, June 27.

"Two Girls and a Sailor" leaped to the front in downtown houses and will stay two weeks. "White Cliffs" also big. Cool weather is helping.

Estimates for This Week

Capitol (Loew) (3,434; 34-72)—"Two Girls Sailor" (M-G) with vaude. Boffo $28,000. Holds. Last week, "Roger Touhy" (20th) with vaude, six days, so-so $16,500.

Columbia (Loew) (1,234; 34-72)—"Three Men in White" (M-G). Fine reviews, $8,500. Last week, "Buffalo Bill" (20th), $6,700.

Earle (WB) (2,240; 30-90)—"Mask of Dimitrios" (WB) with vaude. Fancy $22,500. Last week, "Make Own Bed" (WB), $22,200.

Keith's (RKO) (1,800; 34-66)—"Days of Glory" (RKO). For six days average $8,000. Last week, "Impostor" (U), nice $9,500.

Metropolitan (WB) (1,800; 35-55)—"Uncertain Glory" (WB). Sturdy $7,500. Last week, "Dr. Wassell" (Par) (2d wk), big $7,600.

Palace (Loew) (2,778; 34-72)—"White Cliffs" (M-G). Grand $24,000. Last week, "Pin-Up Girl" (20th) (2d wk), $12,000.

K. C. Torrid, So Is Biz; 'Cliffs' Giant $20,000, 'St. Mark' Smash 13G

Kansas City, June 27.

Biz is skyrocketing here this week despite near record summer heat. "White Cliffs of Dover," soloing at the Midland, is leader. "Eve of St. Mark," day-date at Esquire, Uptown and Fairway, looks big. Reissue of "Snow White," paired with "Yellow Canary" at Orpheum, also is strong.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 45-65)—"St. Mark" (20th). Fancy $13,000. Last week, "This Is Life" (U), so-so $9,000.

Midland (Loew's) (3,500; 40-60)—"White Cliffs" (M-G). Smash $20,000. Last week, "Once Upon Time" (Col) and "Stars on Parade" (Col), dull $11,000.

Newman (Paramount) (1,900; 45-65)—"Two Worlds" (WB). Brisk $11,000. Last week, "And Angels Sing" (Par) (2d wk), steady $11,000.

Orpheum (RKO) (1,500; 46-65)—"Snow White" (RKO) (reissue) and "Yellow Canary" (RKO). Rousing $13,000. Last week, "Hour Before Dawn" (Par) and "Aldrich Plays Cupid" (Par), fair $9,000.

Tower (Fox-Joffee) (2,100; 40-60)—"Bermuda Mystery" (20th) and "Scarlet Claw" (U) plus vaude. Sturdy $10,500. Last week, "Primitive Man" (U) and "Hot Rhythm" (Mono) with stage revue, lusty $10,000, better than hopes.

'Gaslight' Brisk Leader In Buffalo at $19,000

Buffalo, June 27.

Biz is on upgrade currently, with "Gaslight" showing the way at the Buffalo with a strong session. Of the holdovers "White Cliffs" is best at the Lakes, but "Once Upon Time" also shapes nicely in second session at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Gaslight" (M-G). Splendid $19,000. Last week, "Between Two Worlds" (WB) and "Slightly Terrific" (U), mild at $11,500.

Great Lakes (Shea) (3,000; 40-70)—"White Cliffs" (M-G) (2d wk). Snappy $13,000 after smash $20,000 last session.

Hipp (Shea) (2,100; 40-70)—"Meet People" (M-G) and "Spider Woman" (U). Nifty $10,000. Last week, "Touhy, Gangster" (20th) and "Hat-Check Honey" (U), brisk at better than $11,000.

Lafayette (Basil) (3,300; 40-70)—"Once Upon Time" (Col) (2d wk) and "Something About Soldier" (Col). Sturdy $9,000 for holdover. Last week, "Time" with "Everybody Happy" (Col), robust $13,000.

20th Century (Ind) (3,000; 40-70)—"Days of Glory" (RKO) and "Rosie Riveter" (Rep). Trim $11,000. Last week, "Open Road" (UA) and "Voice in Wind" (UA), fairish $9,500.

'Snow White' Big $20,000 in Cleve.

Cleveland, June 27.

"Falcon Out West" is being upped by "Tars and Spars," stage revue, to smart session at Palace this week. "Snow White" has a rousing week at Hipp on tap. Holdovers are very strong with "White Cliffs of Dover" at State and "Home in Indiana" at Allen standout.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Home in Indiana" (20th) (2d wk). Stout $12,000 on top of excellent $12,800 for first week.

Hipp (Warners) (3,700; 44-65)—"Snow White" (RKO) (reissue). Sock afternoon trade is pushing this to husky $20,000. Last week, "Uncertain Glory" (WB), fair $11,600.

Lake (Warners) (800; 44-65)—"Uncertain Glory" (WB). Fair $2,600 moveover. Last week, "Buffalo Bill" (20th), also m.o., $2,700.

Ohio (Loew's) (1,200; 44-65)—"3 Men in White" (M-G). Only modest $6,000 expected. Last week, "Gaslight" (M-G) (5th wk), fine at $4,000.

Palace (RKO) (3,700; 50-95)—"Falcon Out West" (RKO) plus "Tars and Spars" Coast Guard show on stage. Lot of civic splurge, with Spars recruiting revue doing well on weekend trade; bright $27,000 or near. Last week, "Scarlet Claw" (U) plus Xavier Cugat orch on stage, sturdy $28,000.

State (Loew's) (3,450; 44-65)—"White Cliffs" (M-G) (2d wk). Strong $20,000 after great $23,000 initialer.

Stillman (Loew's) (2,700; 44-65)—"Meet the People" (M-G). Modest $7,000. Last week, "Two Girls Sailor" (M-G) (3d wk), sturdy $6,500 for third sesh.

Nelson-Hilliard Tilt 'Fever' Fat 19½G, Omaha

Omaha, June 27.

Ozzie Nelson band with Harriet Hilliard is boosting "Swing Fever" to smash session at Orpheum. "Chip Off Old Block" and "Son of Dracula" also look very big at the Omaha.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-70)—"Swing Fever" (M-G) and Ozzie Nelson orch on stage. Smash $19,500, best in some months. Last week, "And Angels Sing" (Par) plus Stan Kenton orch, fair $14,200.

Omaha (Tristates) (2,000; 16-60)—"Chip Old Block" (U) and "Son Dracula" (U). Hefty $9,500. Last week, "Uncertain Glory" (WB), fairly good $7,800.

Paramount (Tristates) (3,000; 16-60)—"Gaslight" (M-G). Fancy $10,000 or over. Last week, "Hardy Blonde Trouble" (M-G), light $8,300.

Brandeis (Singer) (1,500; 16-60)—"Marine Raiders" (RKO) and "Lady Let's Dance" (Mono). Trim $7,500. Last week, "Are These Parents" (Mono) and "Chan Chinese Cat" (Mono), nice $4,200 in five days.

'Hargrove' Fine $15,000 Best in Mild Denver

Denver, June 27.

Not much outstanding currently; as biz stays in doldrums. Sole exception is fine week for "Private Hargrove" at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Mabel's Room" (UA) and "Scarlet Claw" (U), after week at each Denver, Esquire. Good $6,500. Last week, "Cobra Woman" (U) and "Pardon Rhythm" (U), moveover, fair $5,000.

Broadway (Fox) (1,040; 35-74)—"Snow White" (RKO) (reissue) and "Passport Destiny" (RKO), after week at Orpheum. Okay $4,500. Last week, "Hardy's Blonde Trouble" (M-G) and "3 Men in White," fair $4,000 m.o.

Denham (Cockrill) (1,750; 35-70)—"Can't Ration Love" (Par) and "Aldrich's Little Secret" (Par). Sad $5,500. Last week, "And Angels Sing" (Par) (3d wk) and "Gambler's Choice" (Par), $6,000.

Denver (Fox) (2,525; 35-74)—"St. Mark" (20th) and "Ladies Washington" (20th), day-date with Esquire. Fair $11,000. Last week, "Mabel's Room" (UA) and "Scarlet Claw" (U), also Esquire, nice $13,000.

Esquire (Fox) (742; 35-74)—"St. Mark" (20th) and "Ladies Washington" (20th), also at Denver. Mild $3,000. Last week, "Mabel's Room" (UA) and "Scarlet Claw" (U), also Denver, good $3,500.

Orpheum (RKO) (2,525; 35-74)—"Hargrove" (M-G) and "Curse Cat People" (RKO). Fine $15,000, and holds. Last week, "Snow White" (RKO) (reissue) and "Passport to Destiny" (RKO), big $16,000.

Paramount (Fox) (2,200; 35-74)—"Man Frisco" (Rep) and "Slightly Terrific" (U). Nice $9,500. Last week, "It Happened Tomorrow" (UA) and "Follow Leader" (Mono), nice $9,000.

Rialto (Fox) (878; 35-74)—"Cobra Woman" (U) and "Pardon Rhythm" (U), after week at Denver, Esquire, Aladdin. Mild $3,000. Last week, "Pin-Up Girl" (20th) and "Chan Chinese Cat" (Mono), m.o., nice $3,500.

'CLIFFS' TALL 25G, ST. LOUIS

St. Louis, June 27.

"White Cliffs of Dover" is keeping pace with the 90-degree heat currently to lead the town with sock session at downtown Loew's. "Follow the Boys" and "Scarlet Claw," at the midtown Fox, will be runner-up.

Estimates for This Week

Loew's (Loew) (3,172; 35-55)—"White Cliffs" (M-G). Sock $25,000. Last week, "Two Girls Sailor" (M-G) and "Black Parachute" (Col), below average, $12,500.

Orpheum (Loew) (2,000; 35-55)—"Two Girls Sailor" (M-G) and "Black Parachute" (Col). Moveover is good for $7,000. Last week, "Meet People" (M-G) and "She's Soldier Too" (Col), average $5,500.

Ambassador (F&M) (3,000; 40-60)—"Between Two Worlds" (WB) and "Lady, Let's Dance" (Mono). Fine $14,500. Last week, "Show Business" (RKO) and "Falcon Out West" (RKO) (2d wk), great $18,000.

Fox (F&M) (5,000; 40-60)—"Follow Boys" (U) and "Scarlet Claw" (U). Grand $19,000. Last week, "St. Mark" (20th) and "Ladies Washington" (20th), good $14,700.

Missouri (F&M) (3,500; 40-60)—"Pin-Up Girl" (20th) and "Show Business" (RKO). Neat $12,000. Last week, "Hitler Gang" (Par) and "Gambler's Choice" (Par), $11,500.

St. Louis (F&M) (4,000; 40-50)—"China" (Par) and "Flying Tigers" (Rep). So-so $5,000. Last week, "Buffalo Bill" (20th) and "Four Jills" (20th), fair $3,500.

'White Cliffs' Terrif 28G, Pitt's Pacemaker; 'Indiana' Trim at 9½G

Pittsburgh, June 27.

"White Cliffs of Dover" is the big noise this week at Penn. "Home in Indiana" is also strong at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Home in Indiana" (20th). Best thing here in some time; dandy $9,500, or over. Last week, "Lady Let's Dance" (Mono) and "Bermuda Mystery" (20th), wash-out at $3,000.

Harris (Harris) (2,200; 40-65)—"Once Upon Time" (Col) (2d wk). Holding up fairly well at okay $7,500. Last week, big $12,500, and moves to Senator for downtown run.

Penn (Loew's-UA) (3,300; 40-65)—"White Cliffs" (M-G). Smasheroo $28,000, for tops here this year. Holds. Last week, "Two Girls and Sailor" (M-G), good $17,000.

Ritz (WB) (800; 40-65)—"Navy Way" (Par) and "Gambler's Choice" (Par). First-run dualer, first in small-seater in long time. Barely getting by at $2,200. Last week, fifth of "Gaslight" (M-G), nice $2,600.

Senator (Harris) (1,750; 40-65)—"Stars on Parade" (Col) and "Attack" (RKO). Miserable $1,300. Last week, "Army" (WB) (reissue), mild $1,800.

Stanley (WB) (3,800; 44-85)—"Meet People" (M-G) and Henry Busse orch. Last flesh here for month or more. Weak $16,000. Last week "Make Own Bed" (WB) and Ink Spots-Cootie Williams-Ella Fitzgerald, wow $34,000.

Warner (WB) (2,000; 40-65)—"Two Girls and Sailor" (M-G) and "Attack" (RKO) added. Former moved here after nice week at Penn. Solid $8,000. Last week, "Russian Girls" (UA) and "3 Men in White" (M-G), not bad $5,500.

'Wassell' Bangup $40,000 Tops New Chi Pix; 'Room' 11G, 'Glory' 20G, Solid

Chicago, June 27.

Thousands of out-of-towners here for the G.O.P. convention, are expected to affect Loop boxoffices—likely in keeping biz downtown, particularly holdovers. "Going My Way" continues strong at the Chicago and looks hefty $60,000 for its third week. "Story of Dr. Wassell" opened big at the State-Lake and "Up in Mable's Room" is snappy $11,000 for small Garrick.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Hour Before Dawn" (Par) and "Knickerbocker Holiday" (UA) (2d wk) Nice $8,000 Last week, bright $10,000

Chicago (B&K) (3,900; 55-95)—"Going My Way" (Par) plus Harry Richman and Dave Apollon heading vaude (3d wk). Hefty $60,000. Last week, wham $63,000.

Garrick (B&K) (900; 55-95)—"Mabel's Room" (UA). Snappy $11,000. Last week, "Address Unknown" (Col) and "Whistler" (Col) (2d wk), 5 days, and "Mabel's Room" (UA), 2 days, sparkling $10,000.

Grand (RKO) (1,150; 55-95)—"Invisible Man's Revenge" (U) and "Return Ape Man" (Mono). Firm $9,000. Last week, "Mummy's Ghost" (U) and "Jungle Woman" (U), okay $7,000.

Oriental (Iroquois) (3,200; 44-95)—"She's Soldier Too" (Col) and Frances Faye and Sonny Dunham orch on stage. Strong $28,000. Last week, "Stagecoach" (UA) (reissue) and Henry Busse orch on stage, smart $26,000.

Palace (RKO) (2,500; 55-95)—"Days of Glory" (RKO) and "7 Days Ashore" (RKO). Dandy $20,000. Last week, "Follow Boys" (U) and "Gildersleeve's Ghost" (RKO) (2d wk), stout $14,000.

Roosevelt (B&K) (1,500; 55-95)—"Passage Marseille" (WB) (3d wk). Pleasing $17,000. Last week, sturdy $19,000.

State-Lake (B&K) (2,700; 55-95)—"Dr. Wassell" (Par). Bangup $40,000. Last week, "Pin-Up Girl" (20th) (3d wk), trim $17,500.

United Artists (B&K) (1,700; 55-95)—"Hargrove" M-G). Fine $17,500. Last week, strnog $20,000.

Woods (Essaness) (1,200; 55-95)—"Up in Arms" (RKO) (9th wk). Lush $18,000. Last week, fancy $16,000.

'Minstrel'-Lewis Fast $29,000 in OK Detroit; 'Glory' Bright at 20G

Detroit, June 27.

Despite start of big vacation season here where war workers hadn't been having them, general boxoffice strength continues okay. Only three new bills hit the loop with the new Downtown continuing at a good pace with "Minstrel Man" and Ted Lewis orch on stage. Palms-State is sound with "Uncertain Glory" and "Gildersleeve's Ghost," but Fox is down with "Eve of St. Mark" and "Louisiana Hayride." Holdovers show surprise strength on sound bills.

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"Once Upon Time" (Col) (2d wk) and "Chan's Secret Service" (Mono). Fair $9,800 on moveover of former from Fox. Last week, "Pin-Up Girl" (20th) (2d wk) and "Underground Guerrillas" (Col), okay $10,500.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Show Business" (RKO) and "Action Arabia" (RKO) (2d wk). Pair moved in after week at Palms-State for nice $10,000. Last week, "Hitler Gang" (Par) and "Knickerbocker Holiday" (UA) (2d wk), dull $9,000.

Downtown (Howard Hughes) (2,800; 60-95)—"Minstrel Man" (PRC) and Ted Lewis orch on stage. Robust $29,000. Last week, "Hot Rhythm" (Mono) and Guy Lombardo orch on stage: $28,000.

Fox (Fox-Michigan) (5,000; 60-85)—"St. Mark" (20th) and "Louisiana Hayride" (Col). Dull $22,000. Last week, "Once Upon Time" (Col) and "Black Parachute" (Col), modest $23,000.

Madison (United Detroit) (1,800; 60-85)—"Destination Tokyo" (WB) and "Heavenly Body" (M-G). Okay $5,000. Last week, "Miracle Morgan's Creek" (Par) and "Flesh Fantasy" (U), about same.

Michigan (United Detroit) (4,000; 60-85)—"Dr. Wassell" (Par) and "Lady Let's Dance" (Mono) (2d wk). Brisk $22,000 after first week's fine $27,000.

Palms-State (United Detroit) (3,000; 60-85)—"Uncertain Glory" (WB) and "Gildersleeve's Ghost" (RKO). Bright $20,000. Last week, "Show Business" (RKO) and "Action Arabia" (RKO), trim $17,000.

United Artists (United Detroit) (2,000; 60-85)—"Hargrove" (M-G) and "Gambler's Chance" (Par) (2d wk). Nice $14,000 after good $19,000 initialer.

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"THE MASK OF Dimitrios"

WARNERS' MYSTERY TOPPER FOR 'MALTESE FALCON'!

First engagements this week; EARLE, WASHINGTON—STRAND, N.Y.—WARNER, MILWAUKEE

with SYDNEY GREENSTREET • ZACHARY SCOTT • FAYE EMERSON • PETER LORRE
VICTOR FRANCEN • Directed by JEAN NEGULESCO • Screen Play by Frank Gruber • From a Novel by Eric Ambler
JACK L. WARNER, Executive Producer • Produced by HENRY BLANKE

L. A. Perks Up; 'Cliffs' Great $65,500 For 3 Houses, '2 Girls' Smash 62½G In 4, 'Snow White' Wham 45G in Two

Los Angeles, June 27.

Two Metro films are leading local first runs for the company's 20th anniversary week. "White Cliffs," solo in three houses, finished its initial week last night (Mon.) at around $65,500, while "Two Girls and Sailor," in four other theatres, will hit a solid $62,500, giving Metro a possible $128,000 for session in seven spots.

"Snow White," on reissue, is doing better than when originally played at two theatres six years ago, with socko $45,000 at Pantages and Hillstreet. Third week of "Dr. Wassell," at two Paramounts, looks strong $30,500.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 50-$1.00)—"Two Girls and Sailor" (M-G) and "Bermuda Mystery" (20th). Hefty $8,500. Last week, "Home Indiana" (20th) and "3 Men in White" (M-G), excellent $7,600.

Chinese (Grauman-WC) (2,034; 50-$1.00)—"Two Girls" (M-G) and "Bermuda Mystery" (20th). Singling "Sailor" Sat.-Sun. to help beat 3½-hour show and get turnover. Solid $14,500. Last week, "Home Indiana" (20th) and "3 Men in White" (M-G), nitty $12,700.

Downtown (WB) (2,034; 50-$1.00)—"Make Own Bed" (WB) (2d wk). Okay $12,000. Last week, bettered expectations at $14,800.

Egyptian (F-WC) (1,535; 50-$1.00)—"White Cliffs" (M-G). Heading for record on solo policy. Smash $17,000. Last week, "Are These Parents" (Mono) and "Johnny Doesn't Live Here" (Mono) (6 days), light $4,700.

Four Star (UA-WC) (900; 50-85)—"Home Indiana" (20th) and "3 Men in White" (M-G). Fancy $4,300. Last week, "St. Mark" (20th) and "Touhy-Gangster" (20th), neat $3,700.

Hawaii (G&S) (1,100; 50-$1.00)—"Voice in Wind" (UA) and "Natzy Nuisance" (UA) (4th wk). Good $3,500. Last week, up to good $4,100.

Hollywood (WB) (2,756; 50-$1.00)—"Make Own Bed" (WB) (2d wk). Light $9,000. Last week, above hopes, nice $12,700.

Los Angeles (D'town-WC) (2,200; 50-$1.00)—"White Cliffs" (M-G). Pushing for new record on solo policy. Terrif $35,000. Last week, "Are These Parents" (Mono) and "Johnny Doesn't Live" (Mono) (6 days), okay $15,400.

Orpheum (D'town) (2,200; 65-99)—"Curse Cat People" (RKO) (2d run), with Louis Jordan's Five on stage. Grand $21,000. Last week, "Contender" (PRC), with Spike Jones orch on stage, big $23,700.

Pantages (Pan) (2,812; 50-$1.00)—"Snow White" (RKO) (reissue) and "Gildersleeve's Ghost" (RKO). Great $21,000. Last week, "Cobra Woman" (U) and "Timber Queen" (Par) (2d wk-5 days), fair $5,900.

Paramount (F&M) (3,389; 50-$1.00)—"Dr. Wassell" (Par) (2d wk). Nice $20,000. Last week, hefty $25,600.

Paramount Hollywood (F&M) (1,451; 50-1.00)—"Dr. Wassell" (Par) (3d wk). Good $10,500. Last week, fancy $13,600.

RKO Hillstreet (RKO) (2,890; 50-1.00)—"Snow White" (RKO) (reissue) and "Gildersleeve's Ghost" (RKO). Solid $24,000. Last week, "Cobra Woman" (U) and "Timber Queen" (Par) (2d wk-5 days), good $10,900.

Ritz (F-WC) (1,372; 50-1.00)—"White Cliffs" (M-G). Socko $13,500. Last week, "Are These Parents" (Mono) and "Johnny Doesn't Live" (Mono) (6 days), weak $3,100.

State (Loew's-WC) (2,204; 50-1.00)—"Two Girls" (M-G) and "Bermuda Mystery" (20th). "Sailor" singling over weekend. Smash $30,000. Last week, "Home Indiana" (20th) and "3 Men in White" (M-G), solid $25,800.

United Artists (UA-WC) (2,100; 50-1.00)—"Home Indiana" (20th) and "3 Men in White" (M-G). Robust $9,000. Last week, "St. Mark" (20th) and "Touhy" (20th), slow $5,300.

Uptown (F-WC) (2,296; 50-1.00)—"Two Girls" (M-G) and "Bermuda Mystery" (20th). Big $9,500. Last week, "Home Indiana" (20th) and "3 Men in White" (M-G), solid $8,200.

Wilshire (F-WC) (2,296; 50-1.00)—"Home Indiana" (20th) and "3 Men in White" (M-G). Okay $5,800. Last week, "St. Mark" (20th) and "Touhy" (20th), meager $3,900.

Wiltern (WB) (2,500; 50-1.00)—"Make Own Bed" (WB) (2d wk). Slow $7,000. Last week, slow $8,800.

LILLEY STEERS 'STARS'

Hollywood, June 27.

Universal handed Edward Lilley the director task on the forthcoming Andrews Sisters starrer, "Stars Over Manhattan."

Filming starts July 6, with Warren Wilson producing.

Broadway Grosses

Estimated Total Gross
This Week $540,200
(Based on 13 theatres)
Total Gross Same Week
Last Year $463,000
(Based on 13 theatres)

'Holiday' Terrif $16,000 in Mpls.

Minneapolis, June 27.

Boxoffice returns still look encouraging here with no sign yet of any reversal in upward trend which followed D-day. Continued good product is the turnstile grease. "Christmas Holiday" and "White Cliffs of Dover" are the potent newcomers and they'll both turn in nifty figures.

Estimates for This Week

Aster (Par-Singer) (900; 25-35)—"Crime School" (WB) and "Moon Los Vegas" (U). In for six days, good $2,200. Last week, "Chinese Cat" (Mono) and "Sweetheart U.S.A." (Mono) split with "Black Parachute" (Col) and "Hot Rhythm" (Col), fair $2,000 eight days.

Century (P-S) (1,600; 44-60)—"Snow White" (RKO) (reissue). Moved here from Orpheum. Going to modest $4,000. Last week, "Flesh Fantasy" (U), $6,000.

Gopher (P-S) (1,000; 40)—"Meet People" (M-G). Fairish $2,500. Last week, "Tampico" (20th), $3,500.

Lyric (P-S) (1,100; 44-60)—"Once Upon Time" (Col). Moveover from State. Looks mild $4,500. Last week, "Two Girls Sailor" (M-G) (2d wk), fine $6,000 after big $14,000 first week.

Orpheum (P-S) (2,800; 40-60)—"Cobra Woman" (U). Sold sensationally on sex side. Great $9,000. Last week, "Snow White" (RKO) (reissue), big $13,000.

Radio City (P-S) (4,000; 40-60)—"Christmas Holiday" (U). Durbin-Kelly opus preem for this territory. Looks smash $16,000. Last week, "St. Mark" (20th), $11,000.

State (P-S) (2,200; 44-60)—"White Cliffs" (M-G). Zooming toward terrif $15,000. Last week, "Once Upon Time" (Col), $11,000.

Uptown (Par) (1,100; 40-50)—"And Angels Sing" (Par). First nabe showing. Fair $2,800. Last week, "Hardy's Blonde Trouble" (M-G), $3,200.

World (Par-Steffes) (250; 44-80)—"St. Mark" (20th). Here from Radio City. Good $3,000. Last week, "None Shall Escape" (Col) (3d wk), $2,000.

Heat Bops Indpls. But '2 Girls' Socko $15,000; 'Glory' Dull at $9,000

Indianapolis, June 27.

With town in grip of a prolonged heat wave, biz has leveled off to average figures. Only "Two Girls and a Sailor" is shooting to sock coin at Loew's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 32-55)—"Days of Glory" (RKO) and "7 Days Ashore" (RKO). Thin $9,000. Last week, "Uninvited" (Par) and "Lady, Let's Dance" (Mono), dandy $11,000.

Indiana (Katz-Dolle) (3,300; 32-55)—"Follow Boys" (U). Not so hot $11,000. Last week, "Home in Indiana" (20th) and "Pardon Rhythm" (U), terrific $17,500.

Loew's (Loew's) (2,450; 32-55)—"Two Girls and Sailor" (M-G). Socko $15,000, with holdover likely. Last week, "Gaslight" (M-G) (2d wk), okay $8,400.

Lyric (Katz-Dolle) (1,600; 32-55)—"Indiana" (20th) and "Pardon Rhythm" (U). Hefty $6,000 on m.o. Last week, "Pin-Up Girl" (20th) and "Ladies Washington" (20th), nice $5,500, also moveover.

'Boys' Leads L'ville At Smart 15G; '2 Girls' 13G

Louisville, June 27.

Break in the heat over weekend was a break for all houses. Rialto, single billing "Follow the Boys," is moving along for top money, likely grand $15,000. Loew's State is second with "Two Girls and Sailor." Moveover of "Home in Indiana," at the Brown, is doing best biz house has had in months, almost doubling normal take. Reissues are blah.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 40-60)—"Home in Indiana" (20th). On moveover still sturdy at $6,000. Last week, "Pin-Up Girl" (20th) fairish $3,500 m.o.

Kentucky (Switow) (1,200; 30-40)—"Broadway Rhythm" (M-G) and "Two-Man Submarine" (Col). Okay $1,600. Last week, "Cover Girl" (Col) and "In Our Time" (WB), $1,700.

Loew's State (Loew's) (3,300; 40-60)—"2 Girls Sailor" (M-G) and "Underground Guerillas" (Col). Potent $13,000. Last week, "Once Upon Time" (Col) and "Stars on Parade" (Col), solid $12,000.

Mary Anderson (People's) (1,000; 40-60)—"Made Me Criminal" (WB) (reissue). Mild $3,500. Last week, "Make Own Bed" (WB), good $5,500.

National (Standard) (2,400; 35-75)—"Shake Hands With Murder" (PRC) and "Gay Nineties" Revue on stage, split with "Died With Boots On" (WB) and "Maltese Falcon" (WB) (reissues). Medium $6,000. Last week, "Nearly 18" (Mono) and five vaude acts coupled with "Love Crazy" (M-G) and "Northwest Passage" (M-G) (reissues), ditto.

Rialto (Fourth Avenue) (3,400; 40-60)—"Follow Boys" (U). Catching top trade solo. Looks smart $15,000. Last week, "Home in Indiana" (20th), broke house record at terrific $22,000, and moveover.

Strand (Fourth Avenue) (1,400; 40-60)—"Man from Frisco" (Rep) and "Silent Partner" (Rep). Light $3,000. Last week, "Uninvited" (Par) and "Henry Aldrich Cupid" (Par) (2d wk), stout $4,000.

Ink Spots-Fitzgerald, Williams Tilt '3 Men' To Boffo 42½G, Philly

Philadelphia, June 27.

Paced by the torrid session for Ink Spots, Ella Fitzgerald, Cootie Williams band on stage and "3 Men in White," most theatres are in high gear this week. Ink Spots and colored show is heading for terrific session and near house record.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Mabel's Room" (UA) (2d wk). Okay $9,500, following fine $11,500 initialer.

Arcadia (Sablosky) (600; 40-85)—"Hardy Blonde Trouble" (M-G) (2d run). Neat $5,200. Last week, "Between Two Worlds" (WB), thin $4,000 second run.

Boyd (WB) (2,500; 40-85)—"Gaslight" (M-G) (2d wk). Grand $22,500 on heels of hot $30,000 opener, plus $2,800 for Sunday stand at Earle.

Earle (WB) (2,760; 50-95)—"3 Men in White" (M-G) with Ink Spots, Ella Fitzgerald, Cootie Williams orch on stage. Nearing house record at terrific $42,500. Last week, "Navy Way" (Par) and George White's "Scandals" unit, fair $18,000.

Fox (WB) (2,245; 40-85)—"Mask Dimitrios" (WB). Satisfactory $19,000. Last week, "St. Mark" (20th), okay $18,200.

Karlton (Goldman) (1,000; 40-85)—"Pin-Up Girl" (20th) (2d run). Fair $6,500. Last week, "Heavenly Body" (M-G), sad $4,400 second run.

Keith's (Goldman) (2,220; 40-85)—"Ladies Courageous" (U) (2d run). Yanked after five days with $3,000. Last week, "Hour Before Dawn" (Par), blah $3,500 second run.

Mastbaum (WB) (4,692; 40-85)—"Up in Arms" (RKO) (3d wk). Still paying off at $17,800. Last week, nice $21,000.

Stanley (WB) (2,915; 40-85)—"White Cliffs" (M-G). Husky $32,000 plus near-record $4,200 for single day at Earle Sunday (25). Last week, "Angels Sing" (Par), fair $15,800.

Stanton (WB) (1,475; 40-85)—"Hitler Gang" (Par). Nice $11,000. Last week, "Man From Frisco" (Rep), droopy $7,500.

'Hardy' Big 9½G, Mont'l

Montreal, June 27.

French-Canadian National holiday Saturday (24) is slowing pace, with holdovers no help.

Estimates for This Week

Palace (CT) (2,700; 30-62)—"Passage Marseille" (WB) (2d wk). Neat $8,000, after lush $11,000 opener.

Capitol (CT) (2,700; 30-62)—"Blonde Trouble" (M-G) and "Men on Mind" (PRC). Liable to top town at big $9,500. Last week, "Hour Before Dawn" (Par) and "Can't Ration Love" (Par), $8,500.

Loew's (CT) (2,800; 35-67)—"Gaslight" (M-G) (2d wk). Grand $9,000 after smash $13,500 initialer.

Princess (CT) (2,300; 30-52)—"Swing Fever" (M-G) and "Black Parachute" (Col). Good $6,000. Last week, "Fighting Seabees" (Rep) and "Goodnight, Sweetheart" (Rep), $6,500.

Orpheum (CT) (1,100; 35-45)—"Quand L'Amour Reprend" and "Love You Again" (Par) (reissue) (2d wk). Handsome $4,500 after sock $5,000 first week.

Strand (United Amusements) (715; 35-45)—"Return Ape Man" (Mono) and "Law Men" (Mono). Average $2,800. Last week, "Mississippi" (Par) and "Ghost Breakers" (Par) (reissue), $2,500.

'Date' Show Ups '7 Days' to Big 32G, Hub; '2 Girls' Stout 40½G, 2 Spots

Key City Grosses

Estimated Total Gross
This Week $2,652,800
(Based on 23 cities, 184 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,227,400
(Based on 28 cities, 189 theatres)

Boston, June 27.

"Blind Date" on stage is boosting "Seven Days Ashore" at the RKO Boston to smash session, lifting the house up to mid-season level. It's standout in Hub this week. Also terrif is "Two Girls and a Sailor," day-date at State and Orpheum, while "Going My Way" remains phenomenon of season at Paramount and Fenway, now in sixth downtown session.

Estimates for This Week

Boston (RKO) (3,200; 55-$1.10)—"Seven Days Ashore" (RKO) and "Blind Date," radio show, on stage. Stage show pushing this to great $32,000, mid-season high mark after plenty of offish weeks. Last week, "Chip Old Block" (U) and Bob Sherwood orch, trim $25,000.

Fenway (M-P) (1,373; 40-74)—"Going My Way" (Par). Begins third week here today; sixth week downtown. Last week, great $8,500 for second on m.o. from Met.

Majestic (E. M. Loew) (1,350; $1.10)—"Bernadette" (20th) (8th wk). Hanging on well, nearly $11,000. Last week, strong $11,800.

Memorial (RKO) (2,900; 40-85)—"Home Indiana" (20th) and "Gildersleeve's Ghost" (RKO). Opened today (Tues.). Last week, "Show Business" (RKO) and "Yellow Canary" (RKO) (3d wk), okay $16,000.

Metropolitan (M-P) (4,367; 40-74)—"Pin-Up Girl" (20th) and "3 Men in White" (M-G) (2d wk). Favorable $24,000 after fine $28,800, last week.

Orpheum (Loew) (2,900; 35-74)—"Two Girls Sailor" (M-G). Fancy $28,000. Last week, "Gaslight" (M-G) (2d wk), $22,000.

Paramount (M-P) (1,700; 40-74)—"Going My Way" (Par). They call this the miracle of Washington St. Still piling 'em in on third week (beginning today) after capacity $18,000 on second session here.

State (Loew) (3,200; 35-74)—"Two Girls Sailor" (M-G). Stout $12,500, strong for house. Last week, "Gaslight" (M-G) (2d wk), $10,000.

Translux (Truslux) (900; 30-74)—"Two-Man Sub" (Col) and "I Was a Spy" (20th) (reissue). Okay $6,500. Last week, "Follow Leader" (Mono) and "Call South Seas" (Rep), $6,000.

'Upon Time' Wow 16G, Paces Cincy

Cincinnati, June 27.

New product at four stands, all winners, and brisk trade on holdovers have the overall score slightly better than last week, when b.o. rebounded high above summer level. Current topper is "Once Upon a Time," which is kicking off the Albee's screen policy for summer. Right on its heels is "White Cliffs of Dover" at the Capitol. Palace has a winner in "Cobra Woman." Shubert shuttered Sunday (25) for summer.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Once Upon Time" (Col). Ushering in summer film policy with big $16,000. Last week, "Ladies Washington" (20th) and Ted Lewis orch-revue closed vaude-film season (50-95c) at good $20,000.

Capitol (RKO) (2,000; 44-70)—"White Cliffs" (M-G). Great $15,000. Holds. Last week, "Song Open Road" (UA), sour $5,000.

Family (RKO) (1,000; 30-40)—"Thundering Gun Slingers" (Mono) and "Hot Rhythm" (Mono), split with "Port Missing Girls" (Indie) and "Boy of Streets" (Mono) (reissue). Steady $2,200. Same last week on "Marshal Gunsmoke" (U) and "Hi, Good Lookin'" (U), divided with "Black Parachute" (Col) and "Outlaws Sante Fe" (Rep).

Grand (RKO) (1,430; 44-70)—"Home in Indiana" (20th). Moveover. Sock $9,000. Last week, "Uninvited" (Par) (2d run), fine $7,000.

Keith's (United) (1,400; 44-70)—"3 Men in White" (M-G) and "Night Adventure" (RKO). Surprisingly good $6,500. Last week, "Between Two Worlds" (WB), $4,500.

Lyric (RKO) (1,400; 44-70)—"Uninvited" (Par). Second transfer for third downtown sesh. All right $4,000. Last week, "Make Own Bed" (WB) and "Yellow Canary" (RKO), so-so $4,000.

Palace (RKO) (2,600; 44-70)—"Cobra Woman" (U). Pleasing $12,000. Last week, "Home in Indiana" (20th), terrific $21,500 for a hot-weather high, and close to theatre's modern record.

Shubert (RKO) (2,100; 44-70)—"Hargrove" (M-G). Moveover run, after four-week stretch at Grand, ended Sunday (25) when house shuttered for summer, fetching fair $8,000 for 17-day stay.

'2 GIRLS' BULLISH AT 14G IN SOLID PORT.

Portland, Ore., June 27.

"Two Girls and a Sailor," at the Broadway, has the boxoffice sparkle in town this week. "White Cliffs" also is big in second week at the small United Artists.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-80)—"Two Girls and Sailor" (M-G) and "Scarlet Claw" (U). Great $14,000. Last week, "Hardy's Blonde Trouble" (M-G) and "3 Men in White" (M-G), strong $14,500 in nine days.

Mayfair (Parker-Hamrick-Evergreen) (1,500; 40-80)—"Happened Tomorrow" (UA) and "3 Russian Girls" (UA). Good at near $5,000. Last week, "Hargrove" (M-G) (5 days) (5th wk), $4,500.

United Artists (Parker) (900; 40-80)—"White Cliffs" (M-G) (2d wk). Looks stout $11,000 or over. Last week, sock $12,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-80)—"Pin-Up Girl" (20th) and "Detective Kitty O'Day" (Mono) (2d wk). Okay $9,000. Last week, brisk $13,000.

Playhouse (H-E) (1,200; 40-80)—"Pin-Up Girl" (20th) and "Kitty O'Day" (Mono) (2d wk). Sad $2,000. Last week, light $2,600.

Paramount (H-E) (3,000; 40-80)—"Four Jills" (20th) and "Gambler's Choice" (Par). Fancy $12,000. Last week, "Once Upon Time" (Col) and "Can't Ration Love" (Par), stout $11,200.

Oriental (H-E) (2,040; 40-80)—"Once Upon Time" (Col) and "Can't Ration Love" (Par) (2d wk). Good $3,000. Last week, ordinary $4,700.

'CLIFFS' RUGGED 24G IN 2 SEATTLE HOUSES

Seattle, June 27.

Summer school vacation is helping juvenile trade this week. "White Cliffs of Dover," currently at Fifth Ave. and Music Hall, looks smash for biggest combined total in town.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 45-80)—"Up in Arms" (RKO) (5th wk) and "Tarzan's Desert Mystery" (RKO). Swell $5,500. Last week, "Arms" solo, big $5,800.

Fifth Avenue (H-E) (2,349; 45-80)—"White Cliffs" (M-G). Terrif $16,000. Last week, "Pin-Up Girl" (20th), nifty $11,800.

Liberty (J-vH) (1,650; 45-80)—"Mabel's Room" (UA) (2d wk). Great $9,000. Last week, solid, $10,800.

Music Box (H-E) (850; 45-80)—"Pin-Up Girl" (20th) (3d wk). From day-date at Fifth Ave. and Music Hall. Big $5,000. Last week, "Hour Before Dawn" (Par) (3d wk), oke $4,000 in six days.

Music Hall (H-E) (2,200; 45-80)—"White Cliffs" (M-G). Nice campaign helping to good $8,000. Last week, "Pin-Up" (20th), weak $5,800.

Orpheum (H-E) (2,600; 45-80)—"Between Two Worlds" (WB) and "Kitty O'Day" (Mono). Nice $10,000. Last week, "Show Business" (RKO) and "Candlelight Algeria" (20th), fancy $10,600.

Palomar (Sterling) (1,350; 30-$1)—"Johnny Doesn't Live Here" (Mono) plus vaude. Solid $9,500. Last week, "Merry Macs" on stage boosted "Secrets Scotland Yard" (Rep) to big $11,700.

Paramount (H-E) (3,039; 45-80)—"Angels Sing" (Par). Big $12,000. Last week, "Blonde Trouble" (M-G) and "3 Men in White" (M-G) (2d wk), fancy $7,400.

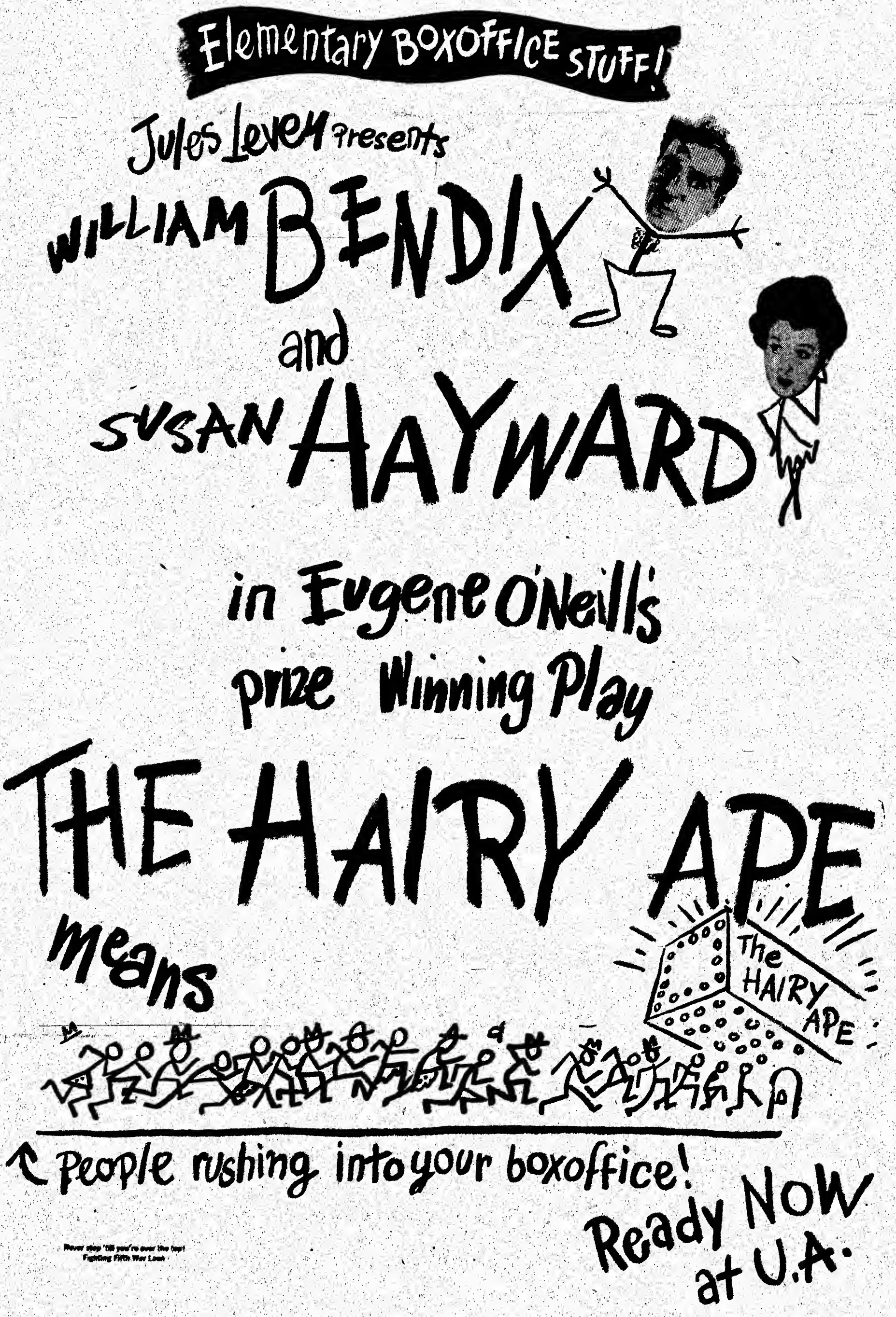
Roosevelt (Sterling) (800; 45-80)—"Show Business" (RKO). From Orpheum. Good $6,500. Last week, "This Is Life" (U) and "Waterfront" (PRC) (2d wk), mild $5,200.

Winter Garden (Sterling) (800; 45-80)—"Jane Eyre" (20th) and "Song Russia" (M-G) (3d run). Big $5,500. Last week, "Morgan's Creek" (Par) and "In Our Time" (Par), forte $5,300 for third run.

20TH INKS TINTERPERS

Hollywood, June 27.

Fifty girls have been handed stock dancing contracts at 20th-Fox in the last three weeks and 50 more will be signed to fill the quota for three forthcoming musicals in Technicolor. Chorines will be needed for "Diamond Horseshoe," "Where Do We Go From Here?" and "Nob Hill," all to be directed by Henry Hathaway.


Elementary BOXOFFICE STUFF!
Jules Levey presents
WILLIAM BENDIX
and
SUSAN HAYWARD
in Eugene O'Neill's
prize Winning Play
THE HAIRY APE
means
The HAIRY APE
↑ People rushing into your boxoffice!
Ready Now at U.A.
Never stop 'till you're over the top!
Fighting Fifth War Loan

Inside—Pictures

Asked to reconsider his resignation of more than a week ago but unable since then to arrive at a satisfactory deal, Louis Goldberg, RKO circuit division manager and with the company 17 years, will not return to his old or any other post. After cudgels had been taken up in his behalf within RKO, including, from accounts, with N. Peter Rathvon, president, efforts were made to work out a spot suitable to the company and Goldberg. Latter, however, is said to have been reluctant to remain with RKO under terms proposed and made his resignation final a few days ago. He is going on a vacation before discussing future plans but expected that he will remain in the theatre operation field.

A series of papers filed with the secretary of state in Albany show that PRC Pictures, Inc., of Cleveland, designated 120 Broadway, N. Y. city, as its address for the conduct in N. Y. state of a business in the distribution of motion pictures; that PRC Pictures, Inc., changed its name to Pathe Industries, Inc., also of Ohio; that Pathe Industries, Inc., designated 120 Broadway as its office for the conduct of business in N. Y.

The papers listed the capital stock of PRC Pictures, Inc., at $1,250, $5 par value per share. Attorney Robert W. Purcell, Terminal Towers Building, Cleveland, filed all the certificates.

The first case under the consent decree where no official tradeshowing has been held on a picture is "Adventures of Mark Twain," a national screening having been dispensed with since the picture had around 200 advanced-price showings around the country on pre-release last month. The national release date is July 22. While all distribs under the decree have been tradeshowing their pictures in all branch centers, actually under the so-called "escape clause" it is not obligatory for them to do so nor to restrict the blocks to a maximum of five.

Metro and its 20 years of film-making comprise the format of the current June issue of "Film and Radio Discussion Guide" issued by the Department of Secondary Teachers of the National Education Assn. Mag is distributed to more than 15,000 teachers and educational execs throughout the nation and, in additon, this issue will be mailed to every exhibitor. For the first time since inauguration of publication several years ago, the mag is on sale at all newsstands. It is published nine times per year, once monthly, October through June.

Delegates who returned from the recent IATSE convention carried reports that Willie Bioff would be freed in August as a reward for his testimony in the trial of union leaders accused of shaking down the film industry. Union heads here declare Bioff cannot be sprung until the income tax evasion case against him in L. A. Federal court is settled. Judge Ralph E. Jenny, who once refused a request by the Federal attorney to take the case off the calendar, has set the trial for Sept. 4.

As had been expected before he left for overseas duty as war correspondent for March of Time, Richard de Rochemont, producer of M. of T., currently is meeting heads of the French underground and French provisional government toppers in the Mediterranean area. He has huddled with Henri Bonnet, commissioner of information; Dastier de la Vigerie, commissioner for interior, and such underground-resistance leaders as "Ferriere" and "Duroc."

West Coast theatre managers are handing orchids to Pete Smith for his comic short, "Movie Pests," not only as a laugh producer but as sort of Emily Post treatise on good manners in the theatre. Charles P. Skouras has designated the short as a must in all houses of the National circuit, figuring that its ridicule of the pests will teach them the error of their ways and make life more pleasant for well behaved customers.

One potent reason for the recent increase in the number of indie production units is the income tax. Independent companies permit the high-bracket personnel to share in the profits, thereby reducing their immediate salaries and giving them delayed income over extended periods. It is a legitimate way to soften the internal revenue bite.

Film cutters at Warners are having a tough time whittling "Rhapsody in Blue" to the proper size for screening. Film, based on the life of George Gershwin, has been shown numerous times in private and scissored after each showing. To date the picture runs around two hours and a half and the studio aims to cut it down to 130 minutes.

First allied newsreels of the invasion of Normandy were being screened in two Stockholm (Sweden) theatres as early as June 19, according to word received here by OWI.

AMPA TO HONOR CHI HERALD'S SHAINMARK

AMPA is planning a testimonial dinner, in New York next month to Lou Shainmark, managing editor of the Chicago Herald-American, when Shainmark and his H-A staff will be presented with a scroll in recognition of the Hearst paper's favorable Hollywood coverage following the series of articles highlighting the seamy side of life on the Coast which appeared in the Chicago Tribune, N. Y. Daily News and elsewhere.

Martin Starr, president of AMPA, is making arrangements for Orson Welles to act as emcee and present the scroll to Shainmark.

20th Repacts Hathaway

Hollywood, June 27.

Twentieth - Fox handed Henry Hathaway a new contract as director, with "Nob Hill," an Andre Daven production, as his next job.

Hathaway is now vacationing on his Oregon ranch after completing "Wing and a Prayer."

BLATT FAREWELLS WB

Hollywood, June 27.

Edward Blatt, director, checked off the Warners lot after a mutual cancellation of their contract which had several years to run.

Pilot's last job at the Burbank studio was "Strangers in Our Midst," recently completed.

Montague Resigns B&K

Chicago, June 27.

Paul Montague has resigned from the Balaban & Katz publicity and advertising department, effective July 1 to open his own office in the amusement publicity field. Prior to joining the circuit, a year ago he was an advance man for several legitimate producers.

He will be succeeded by Helen Bolstad, formerly assistant picture editor of the St. Paul Dispatch and recently with the Acme News Service here.

Virginia Van Upp Gets 3d Col. Prod.

Hollywood, June 27.

Columbia gave Virginia Van Upp the producer chore on "The Road to Yesterday," raising her production program to three.

Other films in preparation are "War Sings a Lullaby" and "And Now Tomorrow."

Wingart Rejoins Fox

Earl Wingart, who resigned as publicity manager for 20th-Fox about two years ago, has rejoined the company to head a special service division of the exploitation department.

Wingart has been with the eastern division of the Public Information Committee of the motion picture industry for the past two years.

CLARK AND HAZEN DUE TO HUDDLE ON DECREE

Washington, June 27.

Tom Clark, assistant attorney general handling the Big Five motion picture consent decree, will probably get together some time next week with Joe Hazen, representing the Big Five, to discuss the latest list of proposals from the consent decree companies.

Clark is now studying these proposals and will discuss them with attorney general Francis Biddle before seeing Hazen.

Charlie Goetz Joins UA As Traveling Rep

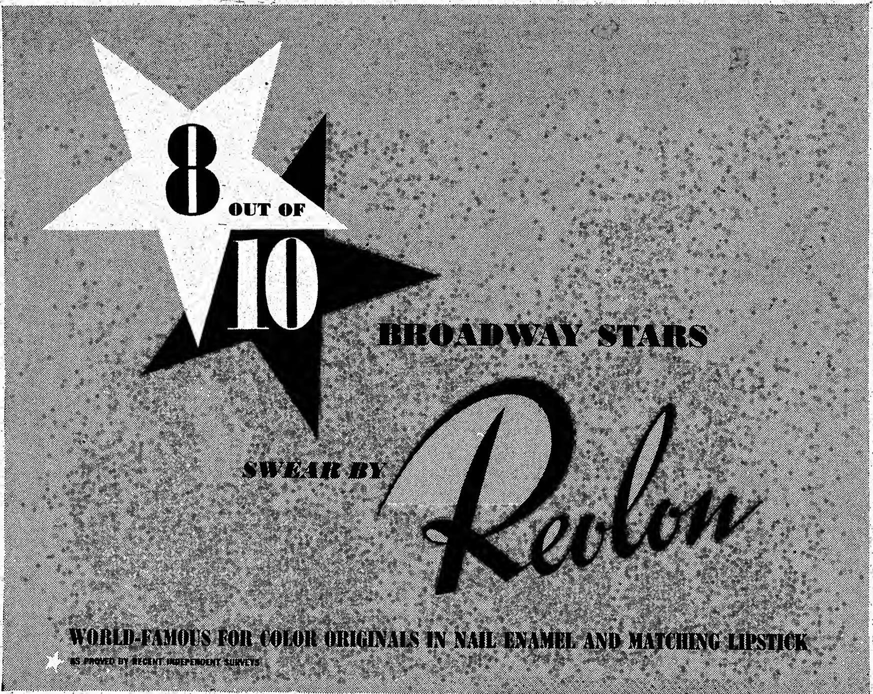
Charlie Goetz, brother of William and Harry Goetz, who had been with 20th-Fox for many years, originally in the casting department and later in sales, on Monday (26) joined United Artists as a special distribution representative who will travel various exchanges in the interest of UA sales, at first in the east. He is presently quartering at the UA N. Y. exchange, out of which Sam Lefkowitz directs the eastern district.

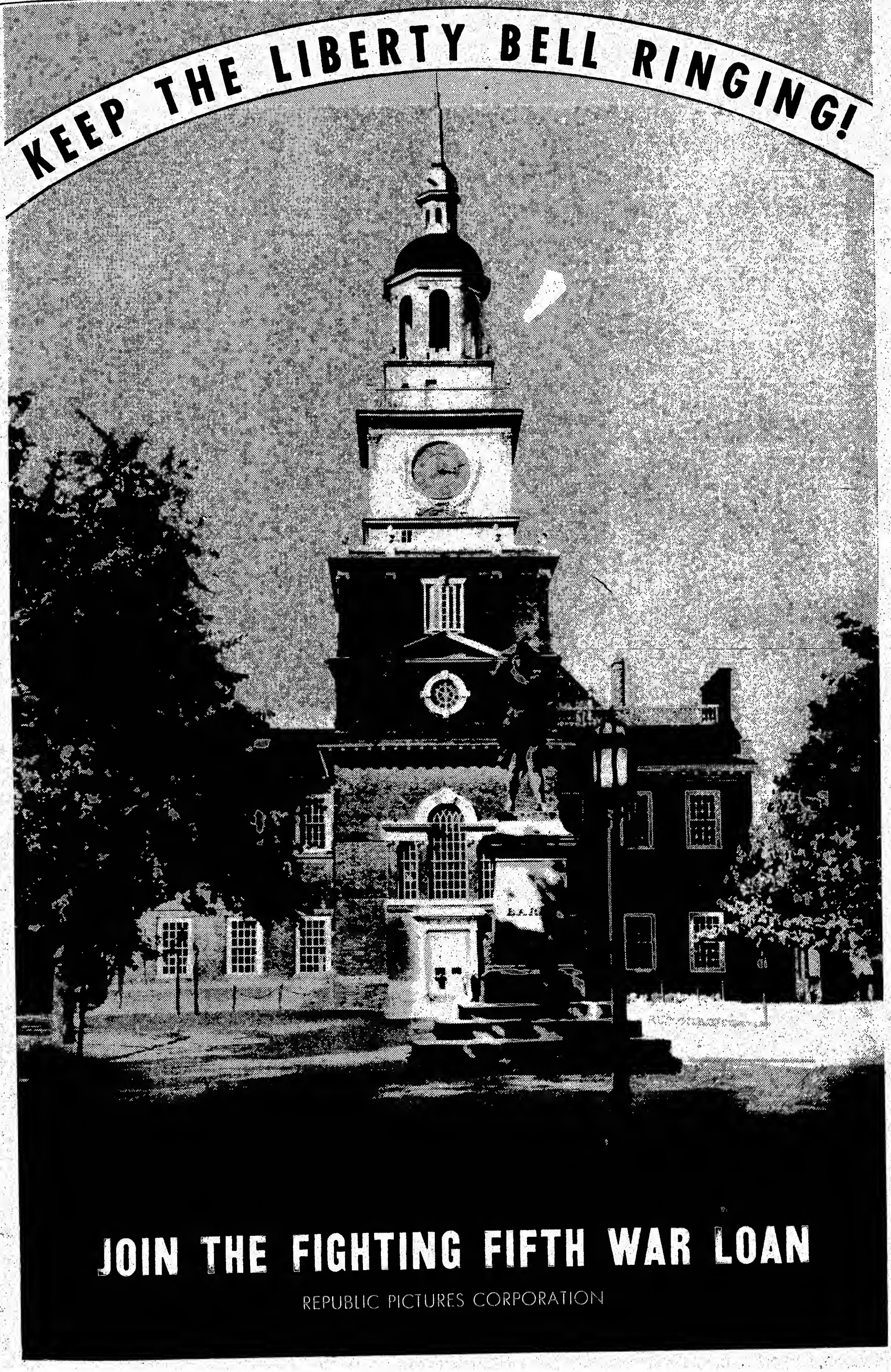
He is understood to have been invited to come into UA by Grad Sears, v.p. in charge of distribution, following his recent resignation from 20th. Formerly in 20th's N. Y. exchange as sales supervisor of the N. Y. and Bronx territories, Goetz shifted to the h.o. about a year ago on special sales assignment.

WB Rushing 'Twain'

With very little new product on release at the moment, Warners is making "Mark Twain" available in around 100 dates prior to the general release date which has been set as July 22. Opening show at pop prices will be the Majestic, Providence, July 7, with film coming into the N. Y. Strand the following week, plus various other houses.

"Twain" was played in approximately 200 special dates, limited to one week each, early in May at advanced admissions.




KEEP THE LIBERTY BELL RINGING!
JOIN THE FIGHTING FIFTH WAR LOAN
REPUBLIC PICTURES CORPORATION

Metro Branch Mgrs. to Visit N.Y. Home Office; Other Exchange Briefs

Metro branch managers from all over the U. S. begin visiting the M-G New York homeoffice at the rate of two weekly after William F. Rodgers, v.p. and general sales manager for the company, returns from a visit to the Coast.

Originally scheduled to begin last March, after the company's Chicago sales meet, plan was postponed to permit field forces to work on Metro's 20th anniversary activities.

Branch managers begin arriving in N. Y. July 10. Sam Gardner, Salt Lake City, and Lou Amacher, Portland, Ore., are the first scheduled to make trip.

Cass' Plans

Washington, June 27.

With the War Production Board promising material for private building construction in the near future, the Washington motion picture scene may be drastically changed by the construction of new houses.

Garfield Cass, operator of the Chevy Chase Ice Palace, has optioned several neighborhood sites and one in downtown D. C. for new operations. Cass recently bought the Lotus restaurant site on downtown 14th street, plans to tear down the building when construction goods are made available and the new structure may house a theatre.

Cass is said to have large working capital with a Canadian partner, and, it is said, United Artists is eager for a showcase for its product. At present UA product is first run in the Loew houses.

A neighborhood war is imminent, as Warners now controls the best sites in the suburbs. Preferred playing time goes to Metro and others, with most of the exchanges satisfied with deals made by zone manager John J. Payette.

Merchant Turns Exhib

St. Louis, June 27.

When the Gale, 250-seater in Table Grove, Ill., 133 miles from St. Louis and with a pop. of 480, recently closed because of lack of biz, Guy Kirkbride, dry goods merchant, feared the equipment would be moved away and the town would be without flicker entertainment. He purchased the house from L. G. Eyman, turned exhib and inaugurated a seven-nights-per-week policy instead of twice weekly. Kirkbride said the continuance of the screen entertainment will bolster biz in the town.

Dedicate Kalmine Hall

Pittsburgh, June 27.

Harry Kalmine, general manager of WB theatres, came on from New York Sunday (25) to be guest of honor at opening of Variety Club's summer place for underprivileged children, Camp O'Connell, located about 20 miles from Pittsburgh. At same time, the new recreation center, named Kalmine hall, was dedicated.

It was Kalmine who, as head of the Variety Club here and also zone manager for WB in Pittsburgh before moving up to present job, was responsible for launching Camp O'Connell. Proceeds from a testimonial dinner in his honor when he left Pittsburgh were turned over to the camp for the construction of what is now Kalmine hall. Luncheon in Kalmine's honor at Variety Club Sunday preceded trip to site of Camp O'Connell for the reopening and dedication ceremonies.

H. A. Doman, after leave of absence, returned to Harris fold as manager of circuit's DuBois, Pa., house, and Les Bowser, who had served as substitute there, back in Pittsburgh at the Perry. Tom Lee has moved from Perry to Harris' Senator.

Henrietta Holley has succeeded Mrs. Edna Haisley in Warner Bros. exchange booking department, and Marie Gallagher is a new biller there.

Joe Philipson Back to Par

Joe Philipson, general manager of the J. H. Cooper circuit of theatres, a Paramount partnership, has resigned this post effective either July 8 or 15, to return to the Par distribution department in an undesignated sales capacity at the homeoffice.

For years Philipson was N. Y. representative for the Cooper circuit, operating in Nebraska, Oklahoma and Colorado. Subsequently, he joined the Par distribution department in a statistical capacity but about two years ago realigned with the Cooper chain as g. m. with headquarters in Lincoln, Neb. Philipson arrived in N. Y. during the past week.

Chi Front-Office Elects

Chicago, June 27.

Herman Couston, of Columbia, elected president of front-office film exchange employees union F45, at special election held to fill unexpired terms and vacancies caused by resignations recently. Others elected are Oscar Bernstein (UA), vice-president; Harold Wise (Monogram), business manager; Marion Shannon (UA), treasurer; George Benson (WB), ex-business manager, to executive board.

Universal Pictures held a three-day regional sales meeting at the Blackstone hotel last week presided over by A. J. O'Keefe, Western Division sales manager, and M. M. Gottlieb, district manager.

Around 30 attended including the branch managers, salesmen and bookers of the Chicago, Milwaukee, Indianapolis and Detroit exchanges.

Manager Acquitted

Washington, June 27.

It took a jury of 10 men and two women exactly 50 minutes to acquit George N. Paige, 27, manager of the Avenue Grand theatre, of assaulting James W. Davis, 16, when the latter neglected to remove his hat when "The Star-Spangled Banner" was being played.

The boy told police that, although he did not remove his hat, he stood up during the anthem. He charged Paige called him a Nazi, then ejected him from the theatre without refunding his money. After hearing a procession of witnesses from both sides, the panel voted "Not guilty." The incident occurred in April, and manager Paige of Warner Bros.' neighborhood house demanded a jury trial.

Orderly Exit

Pittsburgh, June 27.

More than 600 patrons at Harry Hendel's New Granada the other night were informed of a fire danger by the owner when a three-alarm rubbish fire in the basement of the building caused $500 damage. The customers marched out in an orderly fashion after receiving pass-out cheks good for another show after the house lights were turned up and the picture was continued on the screen until the auditorium had been emptied.

Everybody got out all right, even though the title of the movie the New Granada was showing at the time was "None Shall Escape."

Joe Murdoch, former manager of Stanley in Camden, N. J., and once a local exhib, returned to manage WB's Warner, Morgantown, W. Va.; suceeds Irwin Kay, resigned.

Alfred Panza is new proprietor of Miami theatre, Springdale.

Joe Hartman, formerly with Par in St. Louis, named booker Bert Stearn's booking combine for indies' Cooperative Theatre Service.

Dave Barnholtz, exhib and former U city salesman, moving to California to make home. He's retaining his interest in Marivs Bros. circuit's Roosevelt and Rialto theatres.

Francis Aiello, Vandegrift manager for Manos circuit, transferred to company's Latrobe post, replacing Bert Detwiler, off to Navy.

Mike Joyce at Asbury Park

Mike Joyce, former chief aide to Sam S. Scribner in operation of Columbia Burlesque circuit and later until Scribner's death manager of Actors' Fund Home, Englewood, N.J., is now managing director of Walter Reade's Palace theatre, Asbury Park, N. J.

Coleman's Nabe

Memphis, June 27.

James Thomas Coleman, local druggist, plans $75,000 modern nabe to seat 750.

Rosenfield Quits Sterling

Seattle, June 27.

Important change for John Danz's Sterling Theatres circuit. Joe Rosenfield, general manager, has resigned to give personal attention to

(Continued on page 51)

SEATS FOR SALE

These seats have been used in the Columbus (Ohio) Auditorium. They are sturdy, folding, movable. May be examined at the Auditorium.

99 OPERA SEATS
253 SINGLES
2,554 TRIPLES & FOURS

Any offer acceptable to the Liquidator must be advertised and is subject to approval of Court.

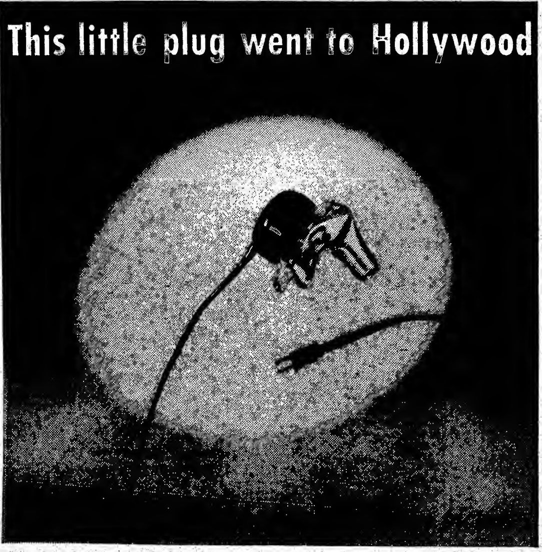
Address inquiries and offer to A. W. Geissinger, Liquidator, Columbian Building and Loan in Liquidation, 801 Hartman Theatre Bldg., 79 E. State Street, Columbus 15, Ohio.

THEATRE FOR RENT

Institution has Acquired the LAFAYETTE THEATRE
132nd St. and 7th Ave., Harlem

Would be interested in long-term lease at attractive rental. Theatre is modern and seats about 2,000. Some rehabilitation required.

J. J. DICKERSON, Inc. (Agent)
2836 B'way, N. Y. 25 MO. 2-8510



James Flaster, Metro-Goldwyn-Mayer sound mixer, using Western Electric hearing aid type receivers with molded ear pieces on the "Kismet" set.

LITTLE earphones and earplugs like this—originally designed for use with Western Electric aids for the hard of hearing—were first tried out for monitoring sound in Hollywood in 1941. Soon they were generally accepted and now they are used widely.

Sound mixers find that what they hear through the earphones most closely matches the sound they later hear reproduced from the screen. Hence they are better able to control the quality of sound recording.

A small thing, perhaps—but an interesting example of how Bell Telephone Laboratories' developments for other purposes have contributed to better sound in pictures.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

New York Theatres

CAPITOL B'WAY & 51st ST.
TWO GIRLS AND A SAILOR
M-G-M's Ship-Shapely Musical!
IN PERSON
Swing & Sway with SAMMY KAYE and his ORCH. plus 3 ROSS SISTERS
EXTRA PAUL WINCHELL

BETTE DAVIS
In Warner Bros. Hit!
'MR. SKEFFINGTON'
with
Claude Rains
BROADWAY at 51st ST. HOLLYWOOD

LOEW'S STATE
On Screen Thurs., June 29
M-G-M's Comedy Hit!
'See Here, Private Hargrove'
Robert WALKER as Private Hargrove
In Person
BENNY FIELDS
•
WILLIE HOWARD

WARNER BROS. HIT
"THE MASK OF DIMITRIOS"
with
Sydney Greenstreet Zachary Scott
Peter Lorre
IN PERSON
LOUIS PRIMA and His Orch.
EXTRA ADDED ATTRACTION
PHIL REGAN
Air-Conditioned
BROADWAY at 47th ST. STRAND

RKO PALACE B'WAY & 47th St
TAMARA TOUMANOVA
GREGORY PECK
'DAYS OF GLORY'

"HOME IN INDIANA"
A 20th Century-Fox Picture
Plus A Big Stage Show
ROXY 7th Ave. & 50th St.

M-G-M's TECHNICOLOR MUSICAL
Bathing Beauty
RED SKELTON • ESTHER WILLIAMS
HARRY JAMES & MUSIC MAKERS • XAVIER CUGAT & HIS ORCH.
Continuous Popular Prices
COOL ASTOR
Doors Open 10 A.M.
B'way & 45 St.

PARAMOUNT'S
"GOING MY WAY"
With BING CROSBY
In Person
CHARLIE SPIVAK and Band
PARAMOUNT

RADIO CITY MUSIC HALL
"The White Cliffs Of Dover"
Spectacular Stage Productions

PARAMOUNT PRESENTS
GARY COOPER in
CECIL B. DeMILLE'S
"The Story of Dr. Wassell"
IN TECHNICOLOR
RIVOLI B'way at 49th St.

CHEATING ON REHEARSALS

"Let's See Your Show"

It's no longer a case of how much coin a sponsor is willing to plunk down for air time, so far as the major webs are concerned. Networks, in effect, are now asking the agencies: "Let us see your show" before definitely committing time to a client. That, says the trade, is a reasonable facsimile of the millenium in network sales departments, a situation that in former years would have precipitated a call to the nearest psychopathic ward.

But with the webs burdened down with riches, with billings mounting to new and unprecedented highs monthly, and profits going down the tax drain anyhow, network execs, are utilizing the harvest months to develop their programming structures and increase their listener strength. So, they have no misgivings about turning down a show regardless of the sponsorship coin entailed.

The question being posed in trade circles, however, is just how long will the nets continue this discriminatory policy to hypo individual net stature, or will they revert to the policy when the stiffer competition of the post-war years sets in.

Web Sustainers Grab Hiatus Spotlight, Shows Stand Up Despite Low Budgets

Further evidence that network programming departments are out to challenge the supremacy of agency production boys with an eye toward eventually recapturing at least a sizeable chunk of the multi-million dollar biz accruing to the agencies is reflected in the painstaking attention webs are giving to summertime sustaining programs.

Perhaps one of the most interesting commentaries anent the summertime radio schedule is the fact that, of the handful of replacement shows to hit the airlanes in the past two or three weeks, it has remained for the sustaining shows developed by the nets to garner most of the favorable audience reaction. In contrast to the coin-splurging of the agencies bent on satisfying client demands for bigtime programming in a pitch for sustainer merchandising appeal during the hot months, the major networks with lighter budgeted shows, are getting the distinct edge on hiatus time and injecting the one real hypo into the program skeds. It's no longer a case of merely finding a "filler" to bridge the gap between the late spring and the fall; the nets are utilizing the summer layoff period to develop their own ideas of sound showmanship and to build the programs up to a stature where they'll provide more than a bothersome competition for the agency packages and thus on their own make a bid for direct sponsorship sale.

While the nets' coin investiture doesn't approach the ladling-out by the agencies, nevertheless the webs as reflected in the recent variety-comedy additions to sustaining time, are anything but niggardly in their pitch for scripters, talent, etc.

If the new Wednesday night CBS musical sustainer featuring Mildred Bailey is a fair example of what the nets can turn out, the agency boys, it's pointed out, had better get on their toes. Similarly, the new CBS Jack Pepper variety show, along with the new Eddie Garr program (despite divided opinion as to the sock qualities of the latter) are regarded as network-built shows that can stand shoulder-to-shoulder with such agency-produced replacements as the Pepsodent-Charlotte Greenwood; Camel-Harry Savoy, and Maxwell House-Charles Ruggles top-budgeted packages.

Blue Baton to Gill

Hollywood, June 27.

Al Sack has resigned as Coast music director of the Blue network to devote full time to commercial shows, which next fall will include the new Frank Morgan program for Maxwell House on NBC.

Post goes to Ernest John Gill, who moves from Frisco where he has been music director for CBS.

Newsweek Still Wants Blue Spot

Newsweek mag, prominently mentioned during speculation as to sponsor for "America's Town Meeting," which finally was landed by Readers' Digest, still is in there pitching for a Blue network spot with latest report having the publications about to pilot "The Pulse of America," public opinion program whipped up by McCann, Erickson.

Interesting to the trade is angle of Newsweek going to the Blue in which Henry B. Luce, publisher of rival Time, has a substantial interest. If, as predicted in some quarters, Luce holdings increase to point where he takes an active role in network operations, Newsweek would be in a position requiring kid-glove handling as far as its radio biz was concerned. Otherwise, it's pointed out, Luce would be left open for charges of carrying mag rivalry into other fields if, for instance, Newsweek was not allowed favorable time on the web, etc.

"Pulse," it's understood, may be in line for Blue preem within next few weeks. As now outlined, show will take three items of current interest, such as soldier votes, post-war planning, subsidies, the fourth term, future tax policies, etc., and conduct a public opinion poll in advance of broadcast time. Poll will be handled by McCann, Erickson research division and an independent survey group, such as Gallup's, results to be tabulated and dramatized for the airer.

Newsweek directors said to have given unofficial nod to second audition submitted last week, with final okay expected soon.

BURKE ASKS MORE TIME ON COAST SALE

Hollywood, June 27.

Appeal for extension of time to dispose of one of his stations has been made to Federal Communications Commission by J. Frank Burke, owner of KFVD, Los Angeles ,and KPAS, Pasadena. Deadline for divorcement under multiple ownership ruling had been set for July 1.

Burke advised the comish that he is in negotiation with four groups interested in buying one of the transmitters and needs additional time to make the most advantageous deal. Blue network made a pitch for KPAS but broke off negotiations when Earle C. Anthony jockeyed the chain into purchase of KECA, the Blue outlet in Hollywood.

Goodyear Says Nix On Playing Dummy To Bergen Any Longer

Goodyear Rubber Co. is relinquishing its franchise on the Sunday night CBS 8-8:30 p.m. spot (opposite Edgar Bergen on NBC) when it drops the Walter Pidgeon "Star and Story" airer after the July 30 stanza. Outfit hasn't officially notified the web of its intentions and is holding up until the last possible moment in case it changes its mind but at present it seems definitely set on going off.

Goodyear would have to notify the net by July 6, 30 days in advance of the August 6 expiration date.

'CONFLICTS' LEAD TO MANY ABUSES

By GEORGE ROSEN

Discussion has been mounting in recent weeks anent the slovenliness and general letdown in the production and direction of commercial programs emanating from New York studios, particularly in daytime radio. Cited as first and foremost among the contributing factors is the cutting down on rehearsal time. The fact that there is a spreading habit among producers and directors in deliberately taking less time for rehearsals than AFRA rules allow is no longer a secret.

While the practice is attributed to shortage of director talent and the consequent over-scheduling of control room personnel, so far as the listener is concerned he only hears the finished product and is conscious of its shortcomings.

Another reason for the existing condition is the general wartime hurry and sloppiness, plus the considerable number of one-man package producers who simply don't have the time or energy to put in full rehearsals.

Fortified by the law of supply and demand that the current wartime shortage of good talent has thrown out of balance, the actors, of course, are contributing to the short-cutting of the full rehearsal time. They increasingly ask, and because of the present talent snags, are granted "conflicts." One player on a daytime serial is allowed a 75-minute "conflict" on a two-hour rehearsal period.

An indication of the extent to which the rehearsal abuses have affected daytime radio is the revelation that as many as 10 serials are currently going on the air with no more than one hour of preparation. This means that the actors have one quick read-through. Then the director works briefly with sound and organ and all that's left is time for a quick "dress" and on the air.

Conditions are less drastic among the nighttime shows where fuller rehearsals tend still to be taken, although there are reported instances of half-hour broadcasts allowing "conflicts" or purposely curtailing studio work to a bare two hours.

The matter has caused considerable comment among actors, directors and other craftsmen in the business. All of them do not condemn the custom, some even arguing they get a "fresher" reading with minimum rehearsals. Others argue, however, that this is putting a pretty face on a state of affairs about which sponsors must inevitably complain.

Just now standards are considered lax all through radio due to the war and lack of that keen type of competition for their money's worth which will return later on. But the question remains whether this is sufficient justification to condone a practice that, allowed to go unchecked, will certainly have a harmful effect on commercial radio.

Owens-Illinois Cancels 'Matinee'

"Broadway Matinee," the high-budgeted midafternoon show through which Owens-Illinois Glass sought to inject nighttime radio into daytime programming, is being dropped, August 1. at the expiration of its current 13-week cycle.

The cross-the-board variety show, currently featuring Ronald Graham and Patsy Garrett, who recently took over when Alfred Drake checked out for Hollywood and pix, had been on since Nov. 8, with the sponsor more than once threatening to yank it off unless more listener enthusiasm manifested itself. Show's current Hooper is 2.3 and for the most part it hovered around the 3-4 mark.

Sponsor is saying quits to daytime radio and wants an evening program, with J. Walter Thompson agency, representing the client, among those putting in a bid for Fred Waring for a half-hour show.

Radio Converts Dewey Clambake Into Show Biz Spec; No. 1 Factor In Win-Lose Decish, Say Biggies

By BILL HUNT

Chicago, June 27.

With the all-important speeches of the Republican National Convention being keyed to radio rather than the press, it became apparent here yesterday (26) that political bigwigs have finally taken on radio as their No. 1 medium in reaching the American public. For the most part, big shots, while admitting that newspapers are a potent factor, contended when interviewed here, that the 1944 election will be won or lost via the radio. Contributing factors, according to the delegates and officers of the convention, are showmanship, on the spot commentaries by nationally known radio personalities, and actual interviews with those men who are the motivating power behind the party.

It's a pretty far cry to 1940 and the Philadelphia convention for many reasons. Top gimmick is that radio is at last getting hep to creating a spectacle and is operating on a show angle with all the color and glamor of a top Broadway production whereas in past years radio's main effort was to do a straight reportorial job, let the chips fall where they may. It isn't that radio

(Continued on page 40)

Bloch's Bankroll

Ray Bloch and his orch have been pacted to provide musical background on both Eversharp network stanzas (Phil Baker's, "Take It or Leave It" on CBS, and Milton Berle's "Let Yourself Go" on the Blue), replacing Jacques Renard and his crew.

New assignments bring to a total of 16 programs on which Bloch's music is featured. He is now radio's top orch conductor, reportedly netting close to $100,000 per annum for himself.

Les Gottlieb Gets Y&R Publicity Job

Lester Gottlieb has resigned as publicity director of Mutual, effective July 15, to head the radio publicity department at Young & Rubicam. Latter post has been vacant since Bill Thomas resigned last month, with Jim O'Bryon, assistant to Thomas, having taken over the department in the interim period. Gottlieb steps into his new job on July 24.

Gottlieb was one of a number of candidates considered for the post, with agency execs giving him the nod on the basis of having turned in a bangup job and winning the respect of the entire trade during the eight years he headed the Mutual publicity setup. Gottlieb entered radio nine years ago, joining the WOR, N. Y., publicity dept. The following year he took over for Mutual to organize its publicity setup.

MBS prexy Miller McClintock said yesterday (Tues.) that no consideration has been given as yet to a successor.

Net Reps Bypass Selvage To Overcome Priorities Given NBC, CBS Mikes

Chicago, June 27.

Beef by the networks on way James P. Selvage, Republican National Committee director of publicity, had ordered microphone installations on the Chicago Stadium platform and complaining of his lack of cooperation came to a climax Sunday (25), when the matter was laid before Walter S. Hallanan, vice chairman, and immediately adjusted by him. On instructions by Selvage, workmen had installed the Blue and Mutual mikes some distance back of those of NBC and CBS.

A meeting was called on Saturday night (24) for discussions among the four network special events directors, which Selvage was supposed to attend but did not. Meeting was called off after Johnny Johnstone, Blue; William Brooks, NBC; Paul White, CBS, and Tom Slater, MBS, had waited an hour for Selvage to show up.

After examining the Stadium setup on his arrival Sunday (25), Fulton Lewis, Jr., refused to broadcast from there unless the Mutual mikes were changed. A hurried conference with Selvage still resulted in his refusal to change things, so they went over his head to Hallanan, who ordered the changes made. Opening of the convention Monday morning found all four networks happy.

Sylvern, Leo Make Up

Having settled contractual difficulties, Henry Sylvern has returned a. orch leader of the Metro "Screen Test" series on Mutual at 9:15 p.m. Mondays through Fridays. Pact is for 49 weeks.

Sears, Roebuck's 300G Air Splurge

Chicago, June 27.

Possibility that Sears Roebuck is planning to use radio on a large scale is seen in the recent purchase of the "Town and Country" program, over WMAQ here, and increased interest shown by their retail store branch managers in using local time. While the company has no definite network plans, and no effort has beeen made to coordinate radio expenditures of retail managers, the company is doing an about face in its attitude toward radio which it has practically ignored since its 50th anniversary when they spent $350,000 on a six-month program.

Most of the money now going toward radio, estimated at $300,000 yearly, is being spent by the company's retail store managers. Each branch has its advertising budget, and managers have complete say on spending it. In most cases, radio is being used to supplement newspaper campaigns in districts where lineage has been cut due to the newsprint situation and, in some cases, where additional effort in certain markets is necessary. Approximately 50 of the company's 600 retail outlets are using radio time at a cost of around $255,000 a year.

"Town and Country," heard Mondays through Saturdays form 6:15 to 6:45 a. m. (CWT) on WMAQ, is the only shot used strictly for mail order biz and costs about $45,000 yearly. Program, conducted by Everett Mitchell, is used primarily as institutional advertising.

Hal Block Takes Over Dual Berle Show Role; Guest Stars New Slant

Hal Block has taken over the writer-producer chores on the Eversharp-Milton Berle Tuesday night Blue net airer, "Let Yourself Go." Program is now geared strictly in the pro proove, with weekly guestars, having dropped the audience participation idea. Switch resulted in Hal James withdrawing as director, along with the show's writers, with Block taking over in double-barrelled capacity.

This marks Block's bow in on the Berle stanza, he previously having been identified with the Eversharp-Phil Baker CBS Sunday night show.

Delay on NBC's Convensh Films Points Up Bugs in Artificial Telenet Setups

Extensive setup for NBC's television coverage of opening day happenings at the Republican National Convention in Chi Monday (26) had to be revised at the last minute when delays were encountered in flying the special reels filmed by the Pathe News to N. Y. for the telecast. Convensh pics, originally skedded for 9:30 p. m., didn't go on until 11 o'clock.

Incident, although admittedly aggravated by current transportation bottlenecks which should be eliminated come peacetime, is taken as a striking example of why television network operations can't succeed until workable transmission relay methods have been installed. Dependence on plane, train or other film shipping services will run constant dangers of delays with subsequent washing out of announced network skeds, it's feared.

NBC telecast finally went on with "Republicans on Parade," historical reel prepared from Pathe library shots of past conventions, inaugurations (there were Republicans inaugurated once—remember?) and similar scenes. Forty-five minute telecast closed with actual shots of Chicago convention scenes, hotels, street activity, etc., and opening session of the GOP conclave Monday morning (26).

Script and commentary at N. Y. end were written and delivered by Paul Alley. Convention hall scenes flown to N. Y. contained their own sound track giving background noises, voices of platform speakers, etc. WNBT, N. Y., telecast was made available for relay pickups in Philly and Schenectady by Philco and GE tele outlets.

RONNIE GIBSON

Personality Singer

RADIO - TELEVISION

Dir.: WILLIAM MORRIS AGENCY

M-G-M's '2 Sisters and a Sailor' completed

New CAMEL PROGRAM, Friday 10 p.m., EWT

Mgt.: LOU CLAYTON

Specializing In The Entertainment Field

Carl Oppenheimer, C.P.A.

20 Years Experience

Business and Tax Consultant

6331 HOLLYWOOD BLVD.

Hollywood 28, Calif.

WGAR's New Code Out-NABs NAB

Cleveland, June 27.

WGAR has announced a new general policy on program material and advertising copy which, John F. Patt, v.p. and g.m. declared, takes a stronger stand than the NAB code on religion and advertising of internal properietaries.

"WGAR," Patt said, "is now on record against the acceptance of any laxative advertising because of numerous border-line cases which arise from this type of advertising. It is to the best interest of radio to leave this type of advertising to other media.

"Regarding religious programs, we will refuse to sell time to any religious organization, but we will continue to make free time available on an alternating basis to representative religious faiths," he said.

The station's stand on other pertinent problems he outlined as follows:

Controversial public issues—station will use its best judgment to maintain free discussion.

News broadcasts—will be dealt with honestly, accurately and fairly and all newsworthy facts will be reported whether such facts "please or displease any particular school of thought. WGAR's news department will have no instructions from us or from any sponsor except to be entirely independent and impartial."

WGAR's remaining policies, Patt stated, closely follow the NAB code.

WJW's 55-Week News Sale

Cleveland June 27.

WJW has started a series of 55 weekly five-minute newscasts, sold to Marshall Drug Co., largest sale ever made to a drug company here. Broadcasts will be set throughout the day from 7 a.m. until 12:55 a.m. following morning.

From the Production Centres

IN NEW YORK CITY . . .

Harry Von Zell has been pacted to a four-year contract by General Foods to do the announcing chore on the Dinah Shore airer which switches to NBC this fall . . . WQXR celebrates its 10th anni July 2 . . . Martin Magner takes over the scripting chores on the NBC "Arthur Hopkins Presents" session. He relieves Wynn Wright who'll be given other assignments by the web . . . Doris Halmon, Adele Nathan and Sheldon Stark are scripting the new Bordens-Blue Fannie Hurst show . . . Eric Pinker will direct while Hobe Morrison handles the talent on the show for Young & Rubicam . . . Ruth Adams Knight, who scripted the P&P "Brave Tomorrow" airer, which is being dropped June 30, will write the General Foods-NBC soaper, "Those We Love," for a few weeks, while the regular scripter, Agnes Ridgeway, is on vacation . . . Connie Lembcke, who's on "Amanda of Honeymoon Hill" and "Modern Romances" joins the cast of "Valiant Lady" this week . . . Bob Marco and Elliott Jacoby have been pacted to script the Alan Young show which replaces Eddie Cantor for the summer.

Tony Hardt, associate producer on the Eddie Cantor airer, trained out Sunday (25) for the Coast. Dave Elton, the other producer on the show, follows this week. Hardt will resume as producer of "Those We Love" on his return to the Coast and devote time to special fall show planning. In the interim, Ned Tollinger takes over the "Sherlock Holmes" show which Hardt had also been producing . . . WNYC will repeat Corwin's "Bill of Rights" dramatization on July 4, 1-2 p.m. . . . Read magazine will carry articles on Mary Margaret McBride, WEAF femme interviewer, and "Duffy's Tavern," Ed Gardner-Blue stanza in the July issue . . . The Barry Sisters, singing duo, returned to the WHN "Gloom Dodgers" session after a three-week absence during which time Claire had her tonsils clipped . . . Charles Hull Wolfe, formerly with WSRR, Stamford, joined the script department at WLIB. He'll be in charge of all commercial continuity . . . Kate Smith last week adopted a Maltese boy through the Foster Parents Plan for War Children.

Justine Ranson, daughter of WNEW's Jo Ranson, winner of a four-year scholarship to Temple U., Phila., starting this fall. Will study art . . . WNEW hosted N. Y. radio editors at Barberry Room Monday (26) at dinner in honor of Air Force heroes who sold bonds on station that day . . . Robert Wetzel, of the "March of Time" air show, takes over for Elwood Hoffman, CBS script editor, on faculty of New York Univ. Summer Radio Workshop, opening July 5, Hoffman being hospitalized. Wetzel, who will instruct a class in radio writing, had conducted classes during previous summers at the U. of New Hampshire . . . Pancho featured on the Barry Wood-Patsy Kelly Palmolive show, is none other than Arnold Moss. Latter, incidentally, will be narrator on the CBS "Romance" show when it goes commercial July 4 for Colgate . . . Gilbert Seldes director of CBS television, will address the Radio Council of Greater Cleveland, Thursday (29) . . . In order to provide music for square dances which are the current craze in adult camps in the New York area, WMCA has skedded a session, "Grange Hall," which bows in Saturday (1) night, 9:30-10:30 p.m.

IN HOLLYWOOD . . .

George Allen coming out from WABC, New York, to become Columbia Pacific network program manager. Glan Heisch, late of KFI, takes post of KNX program manager, with both serving under Hal Hudson, CBS Coast program director . . . Harry Maizlish back from New York with beaucoup spot biz for KFWB . . . Harry Flannery assigned by CBS to cover the Democratic national convention in Chicago . . . Brian Donlevy didn't like the script they handed him for the guest spot on "Duffy's Tavern" and bowed out after running through the show on the preview . . . Ginny Simms will be the first guest on James Melton's summer Texaco show July 2 . . . Homer Canfield moved up as Hal Bock's assistant in NBC publicity de-

(Continued on page 40)

Home Missions Board Earmarks $25,000 For Better Religious Airers

Detroit, June 27.

Dissatisfied with the present caliber of religious broadcasting, the Congregational Board of Home Missions at its annual convention in Grand Rapids, Mich., appropriated $25,000 to provide "better religious programs on the air."

The convention last week also set up a radio committee, to consist of six members, and a director to supervise the program by which it will seek to better the type of religious programs broadcast today.

MAXON TAKES OVER BIGGER SLICE OF GE

General Electric has placed all electronic advertising (radios, FM and television equipment) formerly divided between Maxon and N. W. Ayer, with the former agency. Maxon, which has "The World Today" for GE, handled all airshows plugging GE radio with Ayer doing publication advertising in same field. Switch doesn't take effect until fall.

Young & Rubicam retains the appliance and merchandise department account and BBD&O keeps "Hour of Charm" airer on behalf of GE light bulbs.

Directors' Guild To Probe Member Beefs

Radio Directors Guild held its first meeting Monday (26) at the Gladstone hotel, N. Y., since election of new officers, and appointed committees to investigate director grievances at the four nets, the agencies and in the freelance field.

Move is in line with recent switch of the group from social to collective bargaining organization for the purpose of ironing out inequalities in radio directors' ranks.

Buckley Upped by CBS To Midwest Sales Post

Chicago, June 27.

Robert Buckley, CBS network salesman, has been upped to assistant sales manager of the network's western division, effective July 1, according to Don Roberts, western division CBS sales manager.

Buckley, who formerly had run the N. Y. office of Bill Rambeau, station rep, was with CBS in N. Y. for three years. Promotion was in line with the network's policy of strengthening the western division sales staff.

Church Questions Right Of Scripps-Howard To Sell WMPS in Memphis

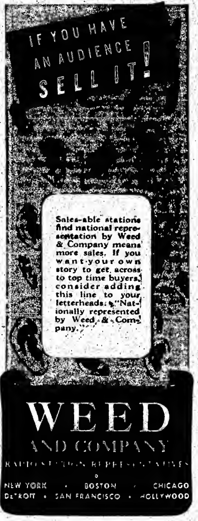
Memphis, June 27.

First Baptist Church here has filed suit in Chancery Court to prevent possible transfer of WMPS by its present owners, Scripps-Howard Radio, Inc., without consideration of religious body's alleged rights.

Committee of five churchmen filing action said station, formerly known as WGBC and WNBR, was owned by the church originally and that its first contract for sale therefore stipulated that the church was to have the use of the station's facilities on Sundays for religious and musical programs. Suit further contends that contract provided for church to retain these rights through any subsequent disposal of station.

Bill also names WMPS' former owner, the Memphis Broadcasting Co., as defendants. A temporary injunction supporting the complaint was issued by Chancellor Swepston.

Ed Cooper, of WMBD, Peoria, has joined announcing staff of WGN, Chicago. Cooper was succeeded as chief announcer by Paul Ruhle.



THE DES MOINES AUDIENCE FOR 'THAT BREWSTER BOY' IS ENLARGED—73.2% ABOVE NATIONAL HOOPERATING

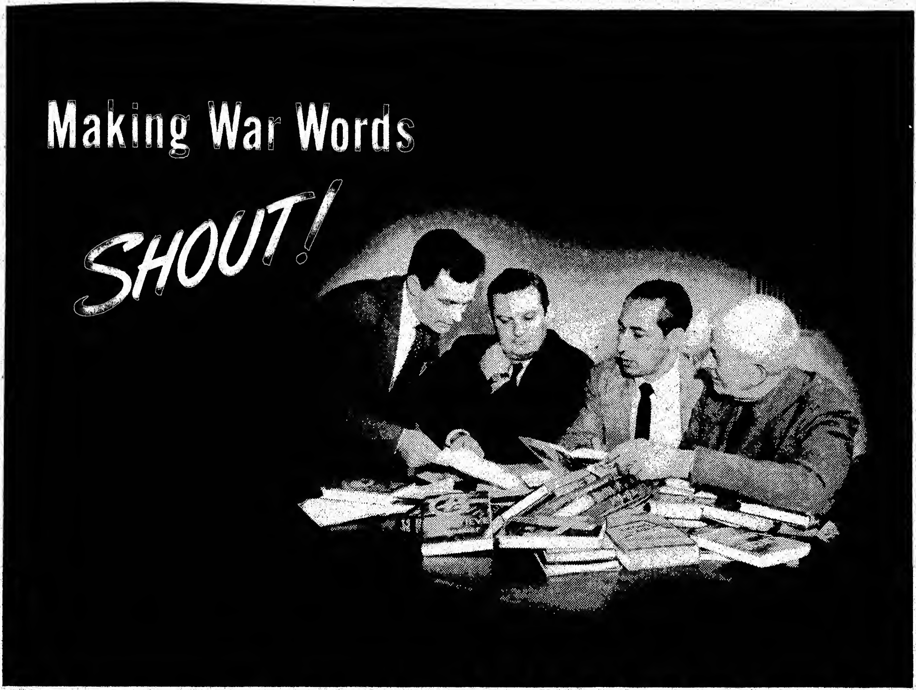
Yes, That Brewster Boy and Quaker Oats get a Des Moines audience 73.2% above their national Hooper. Exceptional? Not at all. The 48 CBS commercial evening shows on KRNT average 30.3% higher than their national Hooperating. No wonder more than 130 national and regional advertisers use KRNT in Iowa's No. 1 Market — Des Moines.

KRNT, DES MOINES • CBS • A COWLES STATION

Affiliated with Des Moines Register-Tribune. Represented by Katz

"I don't mean you're to flatter me, but catch my Wheaties look!"

Meaning she wants to look second-helping good? At that, a wench does promote come-hither by absorbing a dynamic diet . . . including bulging bowlfuls of milk, fruit and Wheaties, "Breakfast of Champions." High-octane nourishment in these whole wheat flakes. *Also terrific eating!*



Richard McDonagh, head of NBC Script Division, and writer Gerald Holland of his staff, confer with director Anton M. Leader, NBC producer and distinguished author and editor Carl Van Doren, who will introduce and present each program of "Words at War."

NBC created . . . "WORDS AT WAR" to dramatize today's important war books—to give significant, timely writing the tremendous audience it deserves. For more than a year the program has been broadcast by NBC in co-operation with the Council on Books in Wartime.

NBC produces . . . "WORDS AT WAR" as a forceful contribution to public enlightenment. The dramatized essence of today's best war writing draws praise from public and press: ". . . *The kind radio needs,*" said Variety. ". . . *boldest, hardest hitting program of 1944,*" said The New York Times—commenting on a typical production, "Assignment: U.S.A."

NBC sold . . . "WORDS AT WAR" as a summer replacement for radio's top-ranking "Fibber McGee and Molly." Not only critics and listeners recognize the program's value; S. C. Johnson & Son, Inc. has invested its radio time and its sponsorship in the series.

LISTEN TO "WORDS AT WAR" Tuesdays at 9:30 p. m. EWT starting June 27, 1944 . . . a 13-week series for S. C. Johnson & Son, Inc.

NBC *creates, produces* and *sells* fine radio. "WORDS AT WAR" is a good example of NBC's imaginative origination . . . NBC's pace-setting program standards—two among many reasons why NBC is *"The Network Most People Listen to Most"*

A Service of Radio Corporation of America

National Broadcasting Company

America's No. 1 Network

"BLUE RIBBON TOWN"
With Kenny Baker, Helen Forrest (guest), Robert Armbruster orch and chorus, Ken Niles
Director: Joe Allabough
Writer: Cran Chamberlain
30 Mins.; Sat., 8 p.m.
PABST BEER
WABC-CBS, New York
(Warwick & Legler)

Chalk this up as one of the better summer replacement shows on the network skeds. Pabst Blue Ribbon Town, minus the Groucho Marx buffoonery, has struck up a musical motif for the eight-week hiatus period sparked by the singing of Kenny Baker and some of the liveliest crack orchestral arrangements that's been heard around in a long time. It all contributes toward a pleasurable interlude in evening time listening, particularly after some of the sorry efforts in the past fortnight to retain the comedy formula with talent whose value for radio is at best on the dubious side.

Novel idea has been injected into the new series via a weekly salute to one of the top composers, with the entire program built around his compositions. Saturday's (24) preem toasted Richard Rodgers, with an incidental orchid tossed at the late Larry Hart. Thus the 30-minute program spanned the nearly score of years of sock musicomedy fare from "The Girl Friend" to the current smash Rodgers-Hammerstein "Oklahoma." It not only carried a nostalgic impact (the Robert Armbruster orchestral-choral treatment of "Blue Room" in the reprise of the "Girl Friend" top tunes was particularly boff stuff in the reminiscent vein), but the show as a whole reestablishes Baker, erstwhile tenor-foil on the Jack Benny, Fred Allen shows, for topflight radio. Baker, who only recently checked out of the "One Touch of Venus" Broadway musical smash for Hollywood and the Pabst show, scored solidly with his opening "Song in My Heart," the R & H "Isn't It Romantic" ballad plus "My Heart Stood Still."

Weekly guestar policy brought to the initial program Helen Forrest, a distinct asset with her rendition of "Where and When" in addition to her teamwork with Baker, the orch and chorus in the finale "Oklahoma" medley. The Armbruster orchestration of the latter medley, along with the aforementioned "Girl Friend" and "Lover" contributed toward the overall favorable impression.

Show, however, is not without its flaws. That goes for the too-frequently punctuated commercials, although it's to Ken Niles' credit that he brings maximum showmanship to the stints, along with the spotting of Baker for the biographical treatment of the composers being saluted. It was pretty apparent that the tenor could lend more sincerity and conviction in kudosing Rodgers by his song treatments than in the Columbia-boy-makes-good spiel. It's Baker out of tune. *Rose.*

"EVERYTHING FOR THE BOYS"
With Dick Haymes, Helen Forrest, Gordon Jenkins orch
Announcer: Frank Martin
Producer: Dave Young
Writer: Glen Wheaton
30 Mins., Tues., 7:30 p.m.
ELECTRIC AUTO-LITE CO.
WEAF-NBC, N. Y.
(Ruthrauff & Ryan)

"Everything for the Boys," in its new summer outfitting, has something for the girls, too—Dick Haymes. As a matter of fact, this musical stanza has something for everybody, a refreshing early-evening summer successor to Ronald Colman, with doubt still remaining whether Colman will return to the show.

Tee-off (20) found Helen Forrest sharing honors with Haymes.

Format is simple, requiring little concentration on the part of listeners. As described by announcer Frank Martin, it's a "bond of music with our boys over there." Five tunes were sung, and the stanza also featured a two-way conversation and song stint between a duo of Coast Guardsmen somewhere in the Pacific and the cast of "Everything," plus a tune-sketch of a soldier's melodic wooing of his gal while on furlough.

Haymes was nervous while giving out with his initial chore, "San Fernando," but soon warmed up to the point where he made a neatly rendered bond pitch, following Helen Forrest's presentation of "Man I Love." Followed the boy-woos-gal sketch, and then Haymes sang, "I'll Be Seeing You" in topflight fashion. The pickup of the two Pacific servicemen was clear, throat-catching and competently staged. While connected with them, Haymes delivered "It Had to Be You" and Miss Forrest sang "Exactly Like You."

Auto-Lite is strictly an institutional advertiser. Ad copy points out that firm owns 21 plants turning out stuff for Uncle Sam. Commercials were brief and punchy, with the entire stint adding up to swell entertainment. *Sten.*

Peoria. — Frank Doyle, former program director of WLOK, Lima, O., more recently at WLW, Cincinnati, has joined staff of WMBD, Peoria, as announcer.

"AUNT JEMIMA SHOW"
With Harriet Widmer, Harry Walsh choral group (11), and Don Dowd
Producer: Palmer Clark
5 Mins., Mon. through Fri., 10:40 a.m.
QUAKER OATS CO.
WJZ-Blue, New York
(Sherman K. Ellis)

Adopting the Aunt Jemima character which is used to exploit its pancake flour product, Quaker Oats Co. is sponsoring a choral group five minutes Mondays through Fridays on the Blue in the 10:40-10:45 a.m. (EWT) slot. Stanza is a fast-moving, musical package.

When caught (26), Harry Walsh's 11-voice chorus sang two standard tunes, "Swanee" and "Stormy Weather" in topflight style. Harriet Widmer, who portrays Aunt Jemima, is used solely in tete-a-tetes with Don Dowd, announcer, to drive home the qualities of Quaker Oats' pancake and waffle mix. Her delivery —ala a Southern cook—is ingratiating.

Palmer Clark, who does the musical arrangements for the chorus, also produces the show and keeps it moving along at a swift pace. It's strictly a case of doing the most with the little time available, and from this point of view the program clicks.

Commercials are slanted for the women and were well-written and neatly delivered. *Sten.*

"THE MILDRED BAILEY REVUE"
With Mildred Bailey, Benny Goodman, Paul Baron's Orch, Red Norvo, Teddy Wilson, others
Producer-director: Al Ochs
30 Mins., Wed., 9:30 p.m.
Sustaining
WABC-CBS, New York

If, after all these years, Mildred Bailey is to be "discovered," then here is the medium by which the "Rockin' Chair Lady" can achieve that distinction. To be discovered, of course, is not really the lot that can, at this late date, befall the veteran blues singer. That happened years ago—in vaudeville, on records, in cafes. Rediscovered? Maybe.

Here is an all-musical program of the popular variety. It is as commercial as, say, a Benny Goodman, a Teddy Wilson, a Red Norvo. All sock musical artists. And all on this first show of a summer series.

Miss Bailey's lush, insinuating blues, ballads and rhythm vocals are still among the tops in the field of femme warblers. Double that, and in spades, for her performance on the first show. Ditto for Goodman's guest clarineting, along with Paul Baron's band pacing, Norvo's vibraharping and Remo Palmieri's guitaring. These were the framework around which the first show hoped to gain a summer audience. *Kahn.*

Kate Smith Vs. the Enemy

An illustration of the magnificent job that radio performers can do on the homefront is forcefully demonstrated by Kate Smith in her midday CBS broadcasts. Essentially an entertainer, with no pretense of competing with the more serious analysts and commentators, Miss Smith nonetheless has projected herself as a vital win-the-war force, simply but fervently devoting a portion of each program to driving home the whys and wherefores of our democracy. That Miss Smith in her own field is fully capable of maintaining her top-ranking stature only serves to confirm her sincerity as she goes about the task of bringing home to her listeners what they can and must do as their part in the fight. She won't lose by this deviation; the gains will be manifold.

In her Thursday (22) broadcast Miss Smith turned in one of her more dynamic jobs of "selling" democracy to the nation. Commemorating that specific date in the war as one of many that are likely to be forgotten, she expounded why this date as well as the others must be indelibly imprinted on the minds of all freedom-loving people. For, only in never forgetting for one moment the atrocities and injustices wrought by the enemy, she emphasized, will we understand the nature of the enemy and prosecute the war until there is complete extermination of the savage foe. She wrapped it all up forcefully—that trip-hammered message of "once you know the nature of the enemy you will hate and hate enough to exterminate." Kudoes to Miss Smith, who passionately showed the nature of the enemy. *Rose.*

"STARLIGHT SERENADE"
With Victoria Cordova, Harrison Knox, Bernard Dudley, Alfredo Antonini's Orch
Writers: Frank Wilson, Charles Patrick
Producer: Roger Bower
30 Mins.; Thurs., 9:30 p.m.
CONTI PRODUCTS
WOR-Mutual, N. Y.
(Bermingham, Castleman & Pierce)

The summer replacement for Conti products "Treasure Hour of Song," "Starlight Serenade," hews to the tried and true conventional summer format of pop music, and is a pleasant, if not memorable divertissement for hot-weather listening. Getaway broadcast was tuneful and melodic with Alfredo Antonini, who holds the baton on the winter series, conducting and Latin-American soprano Victoria Cordova and tenor Harrison Knox handling vocals and chatter with an assist by announcer Bernard Dudley.

Latin singer is thoroughly at home chirping below-the-border tempos and sells her songs in a lilting manner. She did "Besame Mucho," "Noche de Ronda" and "Amor" in sock fashion, while tenor Harrison Knox kicked in a smooth job with "Long Ago and Far Away" and "I'll Get By." Pair should concentrate on singing rather than the gab worked in for commercials, which was neither clever nor subtle and seemed strained. Orch under Antonini goes in for straight arrangements and, while not outstanding or different enough to distinguish it from other groups, did a workmanlike job.

"JACK PEPPER SHOW"
With Jeri Sullavan, Murphy Sisters, Sandra Gould, Art Elmer, Dan Ochs, Jackson Beck, Mickey O'Day, Mitchell Ayres orch, Tip Corning (announcer)
Writers: John Lund, Bob Marks
Director: Larry Berns
30 Mins.; Tues., 9 p.m.
Sustaining
WABC-CBS, N. Y.

Too much pepper has spoiled many a mulligatawny. Although the title roler on this CBS hot weather filler surely is entitled to play a major part in the festivities, entertainment value would have been enhanced if his co-workers had been allowed a little more time to bask in the spotlight. Especially is this true of Jeri Sullavan who, unless all signs fail, seems destined for a top network spot in her field. "Tess's Torch Song," which is beginning to sound just a little tired as handled by most canaries, was far from that, done a la Sullavan, and there certainly seemed to be room on the teeoff stanza for an encore. Instead, Pepper vocalized "That Hollywood Gal of Mine" for closer which did nothing in the way of lifting things up. Murphy Sisters (3) were okay on trick arrangement of "Holiday for Strings," but that, also, ended their duties for the night.

Bright spot in Pepper's comic routines was briefy with unidenti-

(Continued on page 42)

CLIFF EDWARDS

ON THE BLUE

11:45 to NOON

EWT

Monday to Friday

Other Industries Eye Move As War Plant's Newscasts Cut Absenteeism

Chicago, June 27.

Several industrial firms here are showing much interest in the experiment being made by the J. P. Seeburg Co. war plant in providing their employees with special newscasts during working hours.

Originally a radio was tuned in over the plant's amplification system but proved unsuccessful because the news was delivered too fast to be assimilated without stoppage of work. Arrangement was made with John Harrington, WBBM-CBS newscaster, who inaugurated a series of four newscasts daily over a special wire from the Wrigley building and done in a slow easy manner. Company reports that innovation has already cut absenteeism after two week's use.

Gabbers, Writers' New Blue Deal

Announcing and script divisions of the Blue have come into their own and will no longer be under the helm of Ray Knight, production manager, in a reorganization at the web due to the expansion of program operations.

Production division, under Knight, will henceforth be concerned only with that phase of web operations, while a new program service unit has been established with Florence Morris as manager. Program service unit includes studio assignment divisions, Bertha Kurtzman in charge; casting and auditions, Helen Hedeman topper, and executive orders unit headed by Geraldine G. Bohne.

Stuart Buchanan will handle assignments of writers, Ray Diaz, announcers and Frank Vagnoni, musicians. Entire setup is a streamlining of personnel ordered by Phillips Carlin, program v.p., who continues over-all supervision.

FALL 'CAVALCADE' TO WELD STARS, STORIES

"Cavalcade of America," DuPont's NBC Monday nighter, will pursue its non-name policy on dramat presentations only as a hot weather filler and already is lining up film and legit stars for the fall. Series plans to take on an aura of showmanship, it's learned, surrounding names with vehicles tailored to their particular talents.

Close co-operation with stars will be followed in choice of scripts, according to preliminary steps being taken by BBD&O, agency handling DuPont's radio affairs. Featured players, therefore, will have plenty to say about the plays in which they will appear. Also planned to recruit original scripts written as special material for certain individual stars.

Roster of "Cavalcade" names for the fall series is not yet set although it's understood Bette Davis, Paul Muni, Ethel Barrymore, Charles Laughton and others of equal stature are on BBD&O's dicker list.

Ray Nelson Upped To Storm Agency Veepee

Ray Nelson has been appointed a v.p. at the Charles M. Storm, Inc., agency, N. Y., and will continue to direct radio and television activities. For past several months Nelson has been producing and directing weekly television shots for agency clients on WABD-DuMont, N. Y.

New veepee came to Storm organization from WOR where he was daytime program director and active in tele research and experiments. Previously he was with NBC for over five years where he served part of that time as eastern production manager.

Lorre's 'Journey' Costs More Farther He Goes

Peter Lorre is being offered in a package thriller, "Journey Into Fear," as a half-hour evening show on a sliding scale price. Asking price is $2,000 for the first 13 weeks, $4,000 for the next 39, $4,500 for the next 52 and $5,000 per thereafter.

Session is written and directed by Norman Winters and is packaged by Dell Peters.

NAB in Bid for Army Adv. Budget for WAC Recruitment Via Radio

Washington, June 27.

NAB has put the bite on Young and Rubicam to get radio a share of the Army advertising to plug WAC recruiting for the fiscal year beginning July 1. Y&R was recently awarded the War Dept. contract for the business.

Letter from Lewis H. Avery, NAB Director of Broadcast Advertising, said in part: "Why not try radio in the coming fiscal year? Not just part of the appropriation, but all of it. This doesn't mean that all radio stations will accept money for the promotion of WAC recruitment. Many large and important stations will prefer to continue to provide such service without cost."

For the past couple of years, all funds for WAC recruiting advertising have been spent in newspapers and magazines.

Colman Back In Fall For Auto-Lite Show

Ronald Colman will return in the fall on the Electric Auto-Lite-NBC "Everything for the Boys" airer. After Arch Oboler who scripted the show had bowed out there was some talk about Colman being dissatisfied and wanting to drop out too. However Ruthrauff & Ryan, agency on the show, pacted Colman last week for another year.

Format on the stanza will be the same but no scripting replacement for Oboler has been lined up yet.

SOCIALIST LABORITES CLAIM WJW MUZZLE

Cleveland, June 27.

Socialist Labor party filed protest with the FCC yesterday (26) charging WJW denied facilities for a radio speech by Edward A. Teichert, party candidate for President, after station contracted to accept $102 for 15 minutes.

Ed Palen, WJW manager, said script was rejected because of "its vitriolic nature" and that material was so controversial it would not be put on the air for any candidate. Provisional contract stipulated WJW would first have to approve contents of speech before time was given, Palen said.

KOIN's Teachers Institute Drafts CBS Toppers for Portland, Ore., Powwows

Portland, Ore., June 27.

Enthusiastic response is being given KOIN's Radio Institute for Teachers, the first event of its kind in radio history, now being held in Benson Polytechnic high school.

Institute, sponsored by KOIN with cooperation of the Portland public schools, is being attended by 300 local school teachers and a few from nearby cities. Sessions opened June 12 and will close Friday (30). Authorities in various fields of radio from CBS are joining KOIN staff members in discussing and demonstrating techniques in all branches of radio.

Object of the institute, according to Luke L. Roberts, KOIN education director, and Chester R. Duncan, public relations director of the station, who were largely instrumental in launching the big undertaking, is to enable teachers to apply facilities of radio more intelligently in classroom work.

Prominent among guest speakers are George Jennings, acting director of the Chicago Radio Council; Kathleen N. Lardie, radio supervisor in Detroit public schools; Harriet Hester, freelance writer and commentator; Dr. Lyman Bryson, CBS director of education; John Charles Daly, Columbia's Washington and foreign correspondent; Norman Corwin, John F. Becker, director of "Transatlantic Call"; Milton Bacon, narrator on "Call"; Frances Farmer Wilder, CBS consultant for daytime programs; John J. Karol, assistant sales manager and market research counsel for CBS, and I. Keith Tyler, director of the Institute for Education by Radio at Ohio State U.

The institute is not a promotional activity, Luke Roberts declares.

"It was planned and is conducted as a public service with KOIN standing the expense. There is no commercial angle to it," he added. Sessions are held daily from 9 a.m. to 4 p.m. with evenings devoted to demonstrating program rehearsals and other production features.

BURTON DAVIS' RADIO POST

Washington, June 27.

Burton Davis, consultant to the Treasury's War Finance Division, has been assigned to the New York information office of the Radio Section to service advertising agencies and networks.

5th WAR LOAN

...they are power & spirit & material...

WHEN you buy a Bond you are staking your claim in two kinds of Freedom.

The first is the freedom of a free America in a free world. The figures—25, 50, 100, 1000—on your Bond *are not* dollars: they are part of the 4000 ships and 11,000 planes which took our men into France and provided them with the world's greatest air-power cover.

They are landing boats, tanks, artillery, parachutes, food rations—they are the muscle and power and spirit and courage which will take our men across Europe into Berlin. They are the power and spirit and material which are taking our men up the Italian peninsula . . . and from island to island in the Pacific and across the Burma jungles toward Tokyo.

The other freedom is—your personal freedom in a free America. The figures—25, 50, 100, 1000—on your Bond *are* dollars. They are dollars stored away against the day when they will buy you the things which you are denied today. Such things as a new home—a new car—a new refrigerator—and the hundred and one parts of living which are freedom from chores, from worry, from uncertainty. Freedom to get and to enjoy a larger share of the larger life to which we all look forward.

The first freedom is the patriotic thing to buy: the second freedom is good sense. For America and for yourself, dig deep—today!

The Blue Network

TO HELP SWELL THE TOTAL OF BOND SALES
WE ARE SETTING ASIDE SATURDAY, JUNE 24,
AS "BOND DAY ON THE BLUE"

Orchids to

George Burns & Gracie Allen and Bill Goodwin

from Swan

for their outstanding radio performances during the last 3 seasons

And . . . the makers of Swan Soap are happy that George and Gracie and Bill will be back on the air again for Swan next year.

Also...a big bow

to these headliners, whose guest appearances added so much luster to the Swan Radio Show:

BRIAN AHERNE	MADELEINE CARROLL	JOSÉ ITURBI	IDA LUPINO	ANN SHERIDAN
FRED ASTAIRE	CECIL B. DeMILLE	GEORGE JESSEL	HERBERT MARSHALL	DINAH SHORE
LUCILLE BALL	BRIAN DONLEVY	KAY KAYSER	ADOLPHE MENJOU	FRANK SINATRA
LIONEL BARRYMORE	MELVYN DOUGLAS	ALAN LADD	RAY MILLAND	BARBARA STANWYCK
WILLIAM BENDIX	JOHN GARFIELD	VERONICA LAKE	FRANK MORGAN	DEEMS TAYLOR
JACK BENNY	PAULETTE GODDARD	HEDY LAMARR	PAT O'BRIEN	VERREE TEASDALE
CHARLES BOYER	BETTY GRABLE	DOROTHY LAMOUR	WALTER PIDGEON	LAWRENCE TIBBETT
BOB BURNS	RITA HAYWORTH	CHARLES LAUGHTON	WILLIAM POWELL	LANA TURNER
EDDIE CANTOR	PAUL HENREID	PAUL LUKAS	BASIL RATHBONE	LORETTA YOUNG

Switch Several Army Radio Men

Washington, June 27.

Number of former radio people now connected with the radio division of Army Public Relations have been shifted around to new jobs.

While Col. Edward Kirby, ex-NAB public relations director and head of the division, is in England in connection with the invasion, Lt. Col. Jack Harris, executive officer of the unit and former director of news and special events for WSM, Nashville, is in charge here. Capt. Charles Batson, radio officer in the Mediterranean for the past year and former program director for WFBC, Greenville, S. C., has just been brought back to Washington as assistant exec officer under Harris.

Leonard Callahan, general manager of SESAC and former general counsel for NAB, has been given leave of absence by SESAC and will head for Hollywood shortly to take charge of army radio work on the Coast. Maj.-Gen. Williamson, former industry man assigned to the Hollywood office, is being brought to Washington. Lt. David Sutter, ex-NBC producer, has been sent overseas. Lt. Kurt A. Peterson, former assistant program director at NBC and former radio director of Marschalk & Pratt, is back from a tour of duty in Alaska and is now in charge of placement at headquarters.

Frank Silver, former news and sports director at WSAY, Rochester, N. Y., has been assigned to the broadcast service section. Abel Fischler, former radio free lance writer, also is with the army unit.

HORSE RACE QUIZ LOOKS SET FOR SEPT.

Weintraub agency has taken an option on "They're Off," half-hour audience participation quiz show packaged by the new firm of Bernie Prockter and Dick Lewis, recently resigned radio execs at Biow. Prockter also announced that his org has already sold a half-hour once weekly dramatic stanza, which will use a guest star each week, to a national sponsor for network airing starting in September.

Format of the quizzer is a horse race to the finish line with right answers moving ponies ahead. There are no lottery gimmicks involved. Dramatic stanza will comprise a cast of AFRA actors with the star and story being depended upon to hold the listeners.

War Writers' Race Problem Gabfest

A group of radio and other writers met last week in the N. Y. apartment of Clifton Fadiman to join a discussion on the seriousness of race tensions in the United States.

Present under the auspices of Writers War Board were: Carl Bixby, Jerry McGill, Mr. and Mrs. Ted Ferro, Bill Stern, Bessie Beatty, Adelaide Hawley, Martha Deane, Goodman Ace, Clifford Goldsmith, Kathryn Seymour, Frank Norris, Franklin P. Adams, Russel Crouse, Jean Poletti, Hobe Morrison, Robert J. Landry and Rex Stout.

Lew Lehr Comedy-Variety Stanza in NBC Buildup?

Lew Lehr, Fox Movietone newsreel comic, is being offered as headliner in a half-hour comedy-variety

talize on the movie mugger's following garnered from the 40,000,000 people per week who see him at their nabe theatres.

Lehr was last on radio back in 1939 when he appeared for several months on the Ben Bernie stanza. NBC is reported interested in the session as a sustainer buildup for sale. Henry Souvaine office handles the package.

Metop's ½-Hour Show

Metropolitan Opera Assn. in conjunction with the Henry Souvaine office is prepping a half-hour airer, "Metropolitan Opera Concert," featuring longhair outfit's artists on a rotating basis.

Session will present four opera stars each week under the baton of one of the Met's regular conductors. Planned to use the regular opera orchestra too.

JOE RINES TO GALE OFFICE AS VEEPEE

Joe Rines, music and program director of "Abie's Irish Rose," airer, this week joined the Moe Gale agency as v.p., supervising the new radio department which will produce package shows and develop talent.

A pioneer in radio since he was the first musical director of the Yankee network in 1920, Rines has been edging into the talent and directing field for several years. He served a hitch as musical director of WMCA, N. Y., and held the same post at the Blue.

He will continue to direct "Rose" in addition to his executive duties as head of Gale's radio setup.

Seek to Avert IBEW Coast Strike Despite Vote

Hollywood, June 27.

Despite vote of 28 to 2 in favor of striking to maintain jurisdiction over "pancake turners," local members of the International Brotherhood of Electricians employed by CBS are not expected to walk out. IBEW claims company signed contract with union in September, but inked another pact in January which would give musicians' union jurisdiction over record spinners.

International officers of both unions are trying to settle dispute, however, so no strike action is expected.

Cooper Has Variety Show for McCarthy

Jack ("Jocko") McCarthy, Blue announcer and quipster on that web's "Basin Street" Sunday night program, will be starred as a comedian in a half-hour variety package currently being molded by Frank Cooper.

Stanza, still in the formulative stages, has several bankrollers reportedly interested.

HOLINER, OUT OF ARMY, PRODUCES VALLEE SHOW

Hollywood, June 27.

Major Mann Holiner, recently retired to inactive status by Armed Forces Radio Service, has been chosen by Rudy Vallee to produce his Procter & Gamble show on NBC with getaway slated for September 2. Holiner was former chief on the Coast for Lennen and Mitchell and later Benton & Bowles. He served with AFRS for nearly two years as chief of the production division.

Vallee moves into "Abie's Irish Rose" spot which creates a unique agency situation. Product plugged is Drene, an account of the H. W. Kastor agency, but since that firm has no office here it will be serviced by Murry Bowlen, Coast radio head of the Compton agency. Compton initially originated the Vallee negotiations against stiff opposition and has some of the P & G business.

Midwest Survey Puts Participating Shows in Top Non-Network Spot

Chicago, June 27.

Significant trend toward participating programs seems to be developing in the Middlewest more rapidly than any other type. Recent survey made by the Radio Research Bureau in the Milwaukee area brought out the fact that participating programs led all other types on non-network shows in that territory.

Another example where a participating program has forged ahead is the "Housewives Protective League" program conducted by Paul Gibson over WBBM, Chicago. Originally starting with a half-hour a little over a year ago, the program then added another 55 minutes and recently expanded with an additional 15 minutes. Gibson has 18 participating sponsors during his eight hours and 25 minutes weekly over the air and a long waiting list.

In the Milwaukee territory, the survey showed that two WTMJ participating programs led all others in number of listeners over a five-day average. An hour and a half morning show, "Top O' The Morning" heard from 7 until 8:30 a.m. drew percentages, on sets tuned in, ranging from 47% to 65% taken at quarter hour intervals, and the 12 (noon) to 1 p.m. "Grenadiers" program showed a 47% to 55% interest.

Both these programs use music and talk while the Paul Gibson shots are all talking. Curiously, Gibson draws the heaviest mail at WBBM.

TWO CHARACTERS IN SEARCH OF A SPONSOR

London, June 14.

BBC "Brains Trust" recently stung the World's Press News to righteous indignation when Professor C. E. M. Joad and John Betjeman undertook to explain why so many people appear to prefer things "just because they see their trade names incessantly repeated in advertisements." Betjeman dismissed the idea with the flat statement, "I don't." Later, he qualified this by adding that, if he saw an article mentioned in an advertisement, that was his reason for not buying it.

Joad's prejudice against advertising (in a previous "Brains Trust" he said "I hate advertising") led him to agree with Betjeman, although he admitted some people could be persuaded to believe "anything if the lie were repeated often enough."

We gratefully acknowledge the compliment of Boston's Radio Editors in voting

WNAC

"Tops in Publicity in the Boston Area"

BY DIRECT WIRE FROM WESTERN UNION

WUAD63 DL
=EJ NEW YORK NY JUN 21 135P LINUS TRAVERS
=RADIO STATION WNAC=

=STATION WNAC HAS BEEN VOTED TOPS IN THE BOSTON AREA BY YOUR LOCAL NEWSPAPER RADIO EDITORS IN THE BILLBOARD SEVENTH ANNUAL RADIO PUBLICITY SURVEY=

=LOU FRANKEL.205P..

— and thank you, Billboard, for conducting the survey.

WNAC
Key Station of THE YANKEE NETWORK
Member of the Mutual Broadcasting System
Represented Nationally by Edward Petry & Co., Inc.

True Confessions is the 4th Largest Selling Magazine on the Newsstands of America

1. LIFE 2. McCALLS 3. LADIES HOME JOURNAL

NAB Prexy Wants All Industry In

Washington, June 27.

NAB is conducting a quiet membership drive among all non-member stations. Fortnight ago prexy J. Harold Ryan sent a personal letter of solicitation to all non-members in the industry, pointing out the advantages of affiliation.

This is in line with his belief that NAB must be big enough and strong enough after the war to handle any new problems or developments affecting the industry. Ryan feels that NAB should include all of television, FM, and facsimile, and is anxious to get preeminence in the field so as to forestall the formation of new organizations which might compete with NAB in those lines.

Present NAB membership is at an all-time high. It includes 577 stations, two webs, and 22 associate member firms.

UNITED B'CASTING CO. PERSONNEL SWITCHES

Columbus, June 27.

With plans for moving WCLE, Cleveland, to Akron by late September, and changing the call letters to WHKK, the United Broadcasting Co., which also operates WHKC, Columbus, and WHK, Cleveland, has announced several changes in top personnel.

H. K. Carpenter, former v-p and general manager of United Broadcasting and general manager of WHK, has been named executive v-p of the operating company, while K. K. Hackathorn, former sales manager of WHK, moves up as general manager of that station and v-p of United Broadcasting.

Russell Richmond, program director of WHK and former manager of WRRN, has been named general manager of WHKK, Akron. R. D. Borland, former operations manager of WHK, becomes comptroller of United Broadcasting, and Carl Smith, former chief engineer of WHK, now on leave to the Army as civilian consultant, will be in charge of technical research and development of the company.

Faltering Lea Comm. Takes Summer Hiatus

Washington, June 27.

Lea Committee investigating the FCC has adjourned for the summer and will probably resume in September. Interest in its activities, even in the local press, has fallen flat in recent months, especially since it became evident that no legislation affecting FCC would be forthcoming this year.

Probe would probably fold up completely, except that he Republicans on the commi.tee believe there may be a couple of good political angles in it for the coming national campaign.

3 WBBM (Chi) Programs Sold to Meat Packers

Chicago, June 27.

In one of the largest local time sales in many months, Oscar Mayer and Co., meat packers, last week bought several programs on WBBM, each for 52 weeks, through the Mitchell-Faust agency and Ernie Shomow, representing the station.

Included in the deal is the Musical Clock program, 7:45 a.m. CWT, now sustaining, which Mayer sponsors beginning July 3; a Monday, Wednesday, Friday and Saturday news spot, 3:30-3:45 p.m. CWT, starting the same day, and "Lightning Jim," juvenile series, 12:30-1 p.m. CWT Saturdays starting July 8.

Smiling Ed's 52 Stations

Chicago, June 27.

Brown Shoe Co., St. Louis, through Leo Burnett Co., Inc., has bought a 52-station NBC hookup beginning September 2 for a half-hour Saturday morning juve show. Contract is for 39 weeks.

Show, which will feature Smiling Ed McConnell and his "Buster Brown Gang," was successfully tested over 10 Pacific coast stations last spring for 13 weeks. Program will originate here and be heard 10:00-10:30 a.m. (EWT) with a playback over seven coast stations, 12:30 to 1 p.m. (PWT).

Will They Love Him In December, Etc.?

Philadelphia, June 27.

WIBG staffers don't care now if their air conditioning system works or not.

Last week a new technician joined the engineering staff. His name is Nice Winter.

MINTON JUMPING IN WHERE ANGELS FEAR

Philadelphia, June 27.

For the umpteenth time an effort is being made here to form a club for radio execs similar to those in other cities. All efforts to line up the guys for a Kaffee Klatch organization or similar setup have ended in failure after one or two meetings or luncheons.

Sparkplug of the latest try is Ralph Minton, newly appointed promotion boss of WIP. Comparatively new in radio here (he was former promotion chief of the defunct Evening Ledger), Minton believes there's need for a club to discuss common problems, etc.

Schenectady.—Tom Cleary, formerly of WOLF, Syracuse, and WCHS, Portland, Me., has joined the announcing staff of WSNY here.

VICKS THRILLERS FOR CBS AFTERNOON SERIES

"Dangerously Yours," half-hour romantic adventure series packaged by Ed Wolf Associates, will be sponsored by Vicks Chemical Co. in the 2-2:30 p.m. slot on CBS starting July 2.

Nick Dawson, of Morse International, and Ed Wolf will co-produce the stanza, while Jean Holloway has adapted the initial stint, "The Highwayman," by Alfred Noyes, for radio. Stanza will use guest stars, an AFRA cast and a 24-piece orch (leader undecided at press time), with Victor Jory being featured on the initial program.

Alcoa 'Windows' Dark, Switching to Blue

Aluminum Co. of America, which preemed in radio this past season with "Lighted Windows," Saturday NBC daytime dramat serial, is switching to the Blue network in the fall with a new Sunday afternoon 3:30-4 show. Proposed teeoff date is Sept. 3. New airer, as was "Windows," will be a Transamerican package.

Contemplated is a similar series with addition of name actors for lead roles. Fall campaign through Fuller, Smith & Ross agency will, of course, be institutional inasmuch as ALCOA has no direct consumer sales tieups. Full Blue web will be utilized.

Inside Stuff—Radio

Don Hollenbeck, daily news commentator on WEAF, N. Y., inserted a nice plug for New Yorker mag on his early evening broadcast Thursday (22) and, in an indirect manner, probably caused a flock of Gov. Tom Dewey's supporters to sizzle. Just before signing off, Hollenbeck called attention to a "Talk of the Town" squib (mentioning page 17 in the mag) which referred to the GOP aspirant's alleged "Mutt & Jeff" complex, inferring that height, or lack of same, would enter into choice of v.p. candidate to run on the ticket with the five-foot-eight Dewey.

On same newscast, Hollenbeck segued from role of reporter to editorialist for rather lengthy dissertation on action of Navy men sending back $412 for "money hungry" aircraft plant strikers.

WOL, Mutual outlet in Washington, claims that network's commentator, Fulton Lewis, Jr., is responsible for the expose that Col. Theodore Wyman, Jr., in charge of defense preparations at Hawaii was palsy with Hans Wilhelm Rohl, contractor. The House last week got a report that Wyman's personal friendship for Rohl, which caused the army man to favor the former German with contracts, was responsible for the failure of defense contracts to be completed on time there.

WOL points out that, as long ago as last November, Lewis "started a nationwide expose on the subject."

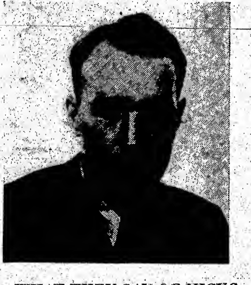
Desire for a change from the "Report to the Nation" format cued the sponsoring group known as Electric Companies Advertising Program (155 participating groups) to select a committee of five to represent them in choosing the new show. Sponsoring groups are scattered all over the country and this coupled with their large number makes quick decisions on possibilities that arise impossible. Thus they miss out on desirable sessions which are grabbed quickly. Five committeemen are within easy reach of New York and can get together with N. W. Ayer execs to make decisions.

Script for Bing Crosby's appearance with Tommy Dorsey on latter's "All Time Hit Parade" preem (18) fooled a lot of people (see *Wood's* (21) review), who thought fast line of chatter dished out was from pen of Carroll Carroll, special writer for Crosby. As a matter of fact, scripting was done by Frank Wilson, who is being salvoed right and left for excellent manner in which he adopted leisurely but hep style which is the Groaner's radio trademark.

The Blue is proud to present

George Hicks
in
A Program of His Own

BEGINNING TUESDAY, JULY 4,
EVERY TUESDAY & THURSDAY FROM 10:15 TO 10:30 P. M. EWT



WHAT THEY SAY OF HICKS

TIME: (June 19) "George Hicks, the Blue Network's tall, begoggled, modest London news chief . . . turned in the best recordings of them all."

NEWSWEEK: (June 19) ". . . the most realistic radio reporting yet to come out of the European war."

BEN GROSS—N.Y. DAILY NEWS (June 11) ". . . left dialers all over the country respecting his courage and calmness and grateful for the detailed picture he gave them."

VARIETY: (Headline of Hicks' story, in June 14 issue) "George Hicks of Blue Grabs Top D-Day Laurels."

FROM George Hicks, Blue Network correspondent with the Allied Invasion Forces, has come what Variety calls "the top job of documentary reportage" on the Invasion. Proof of this lies in "the hundreds of requests that have poured into the four networks asking for repeats of Hicks' eye-witness account" of the Invasion seen from the gun turret of a warship.

With the expiration of the "pool" arrangement which put him at the disposal of our contemporaries, George Hicks reverts to The Blue and we are proud to present him in *a program of his own.*

Those of you who have heard Hicks' broadcasts need no words from us to picture what may be expected. But we believe that this new series will prove to be one of the greatest dramatic and human-interest accounts of the post-D-Day story.

For further details check with

The Blue Network

From the Production Centers

Continued from page 32

partment when Joe Alvin moved out to take over as manager of news and special events department....Norman Corwin appeared as actor and narrator on KFI's "Lord Haw Haw Will Not Be Heard Tonight." He'll repeat it later on his own CBS series....Paramount pulled Cass Daley off Maxwell Iced Coffee Time until Aug. 4 so the comedienne could put in full time on her Paramount picture, "Out of This World"...."Cottonseed" Clark's "Hollywood Barn Dance" has been bought by Hunt Packing Co. for Sunday night spot on CBS beginning Aug. 6....Al Scalpone back at Young & Rubicam as program supervisor after serving a hitch as civilian member of Armed Forces Radio Service production staff....Last week Ruby Cowan closed three talent deals with Young & Rubicam so the wags are now calling the agency Young & Rubycowan....Norman Nesbitt teaming up with Edward Jorgenson for a sponsored news and analyses strip on KFI ....Edgar Bergen rested from two weeks in Mexico City and for the next few weeks goes on tour of GI hospitals...."Red Ryder" rides off the Blue over to Don Lee Aug. 8 for Langendorf Bakeries...."Wick" Crider, chief drum beater for J. Walter Thompson, around for a couple of weeks to look in on the firm's summer shows....Jack Rose Trio and Jimmy Dodds set for the musical portion of "Nit Wit Court," summer sub for "Duffy's Tavern"....Walter Craig, radio chief of Benton & Bowles in town to get a line on the new Cliff Arquette series for Procter & Gamble.

IN CHICAGO . . .

Jack Paige, Promotion chief of WNAX, Yankton, S. D., was appointed South Dakota's radio chairman, Fifth War Loan drive, last week. First broadcast will be presented by the Sioux Falls Army Air Base which will feature a script written by Sgt. Edgar Kobak, son of the v.p. of the Blue Network....Eleanor Page Hamilton, radio script writer and fashion writer, has joined Ruthrauff & Ryan....Newcomers to NBC's "Road of Life" are John Coons and Jack Petruzzi....Norman Felton has joined the NBC central division staff as a director....Alex Campbell has joined the WBBM sales staff as an account exec. Campbell was formerly with WKAT, Miami, as sales manager.

Ted Jardine, of J. Walter Thompson, huddling with some of his Hollywood pals in the Wrigley restaurant over some proposed screen tests for Chicago radio actresses....Dick Lawrence, program manager of KDAL, Duluth, in town last weekend on business....Burr Lee, former radio actor, took over last week as director on "Bachelor's Children," replacing Russ Young, who continues to direct "Swing's the Thing" aired over WGN.... Ad Hult, Mutual midwest sales chief, to Minneapolis this week on business.

Mrs. Raymond Clapper made her first broadcast as a Mutual staff commentator during the Republican National Convention here this week.... Requests for tickets to the "Dunninger" broadcast here broke all previous records....John Raitt, star of the Chicago cast of "Oklahoma" did three half-hour bond shows last Saturday in addition to his matinee and evening shows.

P&G Going Strong For Non-Hangover Shows

Procter & Gamble's desire for a non-hangover dramatic airer is reflected by auditioning of new stanza tabbed "My Favorite Story." Outfit had previously auditioned another dramatic show, "Star Spangled Theatre." "Story" presents various Hollywood personalities in dramatizations of their "favorite story," with a different filmite appearing each week in adaptations of short stories and novels rather than films.

'Petrified Forest' On Dumont Sked Sun. (2)

Sanford Meisner, legit director associated at one time with the Group Theatre, will present a video version of "The Petrified Forest" over WABD-DuMont, N. Y., Sunday (2). Meisner recently joined the staff of Television Workshop, and "Forest" presentation is the ninth of a series presented by the Workshop.

"Forest" script is being prepared by Tony Ferreira and Meisner, with latter staging the tele show.

All Star Disc Series Of WAVE Recruiters Goes Coast-to-Coast in July

A new transcribed WAVE recruiting series tabbed "Something for the Girls" will teeoff nationally in July. Shows, cut by CBS and NBC, and produced by the radio section, 3d Naval District public relations office, include 14 quarter-hour broadcasts to be used by more than 500 stations.

Platters feature Eddie Cantor, Helen Hayes (in an original play by Jean Holloway), Frank Sinatra, Barry Wood, Kate Smith, Dorothy Stickney and Howard Lindsay, Morton Gould's orch, Alec Templeton, Benny Goodman, Ed Sullivan, Raymond Scott's orch, Clifton Fadiman, Russell Bennett, Morton Downey, Fred Waring, Guy Lombardo, Lyn Murray, Jeanne Cagney, Harry Cool, Ray Block, Al Goodman, Mark Warnow and others who volunteered their services.

The Farmer Takes a Ride

Carthage, Tenn., June 27.

Unique bond sale gimmick was conceived by Harry Stone, general manager of WSM, Nashville, NBC affiliate, to stimulate sale of $100 bonds. He gives each purchaser of a $100 bond a 40-minute ride on the Cumberland River aboard his cruiser, "Grand Ole Opry", named for the station's NBC hillbilly show.

Prospect of a cooling ride along the shaded winding stream is making the farmers shell out for bonds.

Radio Converts

Continued from page 31

is dishonest, but rather that it has taken what appears to be a rather staid and cut and dried Dewey landslide and transformed it into a real show by injecting the vital elements of show business into the proceedings.

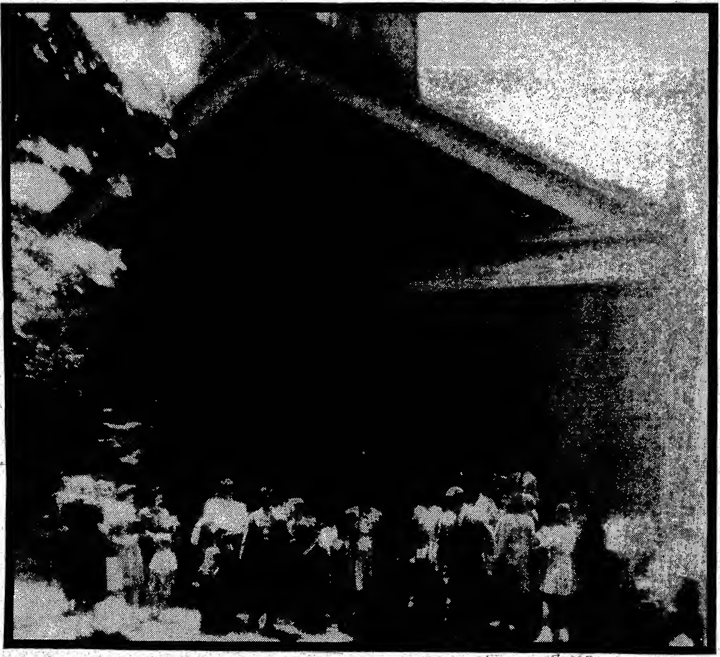
Probably the top innovation at this convention was the grouping of anywhere from five to 10 commentators on a single program each giving their individual opinion of the big show whereas in past conventions all commentators had been stationed all over the convention area and had been brought in by remote control to pickup. New format gives a condensed version of the proceedings yet never detracts from the drama of the proceedings. It's a sort of Reader's Digest of the Air setup where a rambling five hours of action can be condensed into a half-hour show several times.

With 25,000 delegates and visitors to the 23d Republican Convention and with all the hotels jam-packed, the Chicago amusement industry felt that it would be a field day, but it's much to the contrary. Little if any impact was felt from the visiting firemen. Bill Hennessy, of the Convention Bureau of the Chicago Assn. of Commerce, estimated that about $1,000,000 was spent by the Republicans up to Monday night, mostly in State street department stores, with another million to be forked over during the balance of the convention. Top flight night spots did a landoffice business with the velvet rope up ever since the middle of last week, whereas the cheaper bright-light spots didn't even know that there was a convention in town.

Curious angle on most biggies who were scheduled to go on the air was the fact that they were extremely hep to air time. They knew what the best spots were and insisted on them wherever possible. They didn't want to hit the air when folk were at dinner and if a big name in radio was on in opposition to them they just politely said they didn't want to go on the air. Whereas four years ago the average time for all networks on the air for the convention was around 11 hours, it looks like the overall time this year will be around 20 hours. Main difference is the fact that all nets have brought in their top commentators to do their regular shows from the windy city which gives their programs a decided convention flavor.

Probably the most interesting angle of the convention in terms of trends was the fact that all networks have evolved the system in terms of their commentators.

CBS was featuring Bob Trout, Mutual, Fulton Lewis, Jr., NBC, H. V. Kaltenborn, and Blue, Earl Godwin. CBS and Mutual went overboard, particularly for their top men even though all other staff newsmen were used continuously.



MAINEVILLE, OHIO . . . *"Of Such Is The Kingdom"*

Behold the portrait of a people's soul . . .
The lens has captured it,
Diffused and ill-defined,
In the soft sunshine of a Sunday morning.

Its substance is simplicity:
Just children and a church;
For children give the soul its life .
Church gives it residence.

Around these two, a town is built—
Some homes, a school, some stores and farms.
Into the soul are fused
Traditions of dim yesterdays
Remembered only in the graven granite
In the graveyard;
The bright hopes of unborn tomorrows,
And the living, freedom-loving spirit of today.

That's all there is to Maineville;
No gleaming crucibles of steel
Pouring their wealth into busy marts;
No mines burrowing into earth's riches;
No humming factories, no spinning turbines.
Just folks—just children and a church,
And the simple life of a quiet town,
Attuned to the proud beat of a nation's heart.

Quite unimportant . . . yes—that is,
To all except the few
To whom this place is home—
And to us, whom they have made to feel at home.

WLW

The Nation's Most Merchandise-able Station
DIVISION OF THE CROSLEY CORPORATION

Announcing

the removal of our New York offices to

501 MADISON AVE.

under the direction of John L. Sinn

Thanks to the following firms for whom we are currently producing the following shows:

Ruthrauff & Ryan	Musical Showcase	Beau Brummell Ties
Kenyon & Eckhardt	The Jack Berch Show	Kellogg's All Bran
Morse International	Songs of Good Cheer	Vick's
McCann-Erickson	Mary Ellen Baker	NBC Bread
Wm. Esty Co.	The Korn Kobblers	Piel's Beer
Parehts' Institute	Calling All Girls	Calling All Girls Magazine
Parents' Institute	Parents Magazine of the Air	Parents Magazine
Press Association	Eye/Witness News	Associated Press
Press Association	War Correspondent	Associated Press
BBD&O	Old Corral	Ft. Pitt Beer
Ruthrauff & Ryan	Boston Blackie	Lever Brothers
Hershey's Creamery	Manhunt	Hershey's Ice Cream
Lang, Fisher & Stashower	Say It With Music	Carling's Beer & Ale
Mitchell-Faust	They Give Their Lives	Peter Hand Beer

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CINCINNATI NEW YORK HOLLYWOOD

Radio Reviews

Continued from page 34

fied audience stooge heckling in the late and lamented Phil Baker-Sid Silvers groove. Insult hurler's timing was sharp and material ditto with Pepper holding up his end all the way. This biz conceivably can develop into a smart wedge for Pepper and partner to move into important circles in commedia radio. Sure it's old, but it happens to be good.

Rest of show revolved (slowly) around running gag of lead comic trying to get a publisher interested in his book about warfront entertaining experiences. Funny in spots but that's all. *Donn.*

"SERVICE TO THE FRONT"
John Walsh, Narrator
Writers: Mr. & Mrs. Frank Hursely
Director: Bobby Brown
Fridays, 8:30-8:55 p.m. (EWT)
WRIGLEY'S
WABC-CBS, New York
(*Arthur Meyerhoff*)

Despite the Wrigley Co. having discontinued marketing its chewing gum for civilian trade but sending it direct to fighting forces, both here and overseas, account has far from stinted on its radio spending. In fact company is developing a four-show service parlay in aid of the war effort rather than pitches for post-war prestige for its products.

New series, which teed off Friday night (23), shows every promise of building up a sizable listening audience, if for no other reason than it provides some good, inside stuff on what's behind the scenes in all theatres of war. Stanzas are devoted mainly to the remarkable work the Army Service Forces is doing to keep requisites for both fighting and comfort of our fighting forces channeling into required spots abroad in sort of endless chain fashion.

Stanza ably dramatized what the Services Dept. on this side is doing to equip the warriors "over there," pointing up the importance of getting implements of war to the fighters on accurate timing when most needed. It pointed up the great task being adequately accomplished by General Brehon Somervell and his aides in the Supply and Ordnance Dept. of the Armed Forces in Washington.

Particularly interesting episode dramatized was the capture of a number of Nazi tanks and their inhabitants by a trio of doughboys armed only with bazookas. It was all good stuff, gripping drama, well presented and well played to say nothing of its documentary value. *Edba.*

CLIFF EDWARDS
Writer: Barney Dougall
Director: Bill Marshall
15 Mins.; Mon.-Fri., 11:45 a.m.
Sustaining
WJZ-Blue, N. Y.

Cliff "Ukelele Ike" Edwards, whose vocal nip-ups back in the '20s were the hot cakes of the 35c (Perfect) record market before Decca was ever heard of apparently has mellowed with the passing years if his preem Blue network song stanza (26) is a criterion. Doing a cross between Morton Downey and Singin' Sam, the erstwhile peppy Edwards remained strictly in the sentimental groove as cued by his script which kudosed Irving Berlin as the world's foremost songsmith.

Only thing reminiscent of Edwards' former popularity was open-close themer, "Singing in the Rain," in which he recaptured something of the unique vocal tones oldtime "Ukelele Ike" fans will remember. Uke strumming is held to a minimum with song backgrounds being provided by an unidentified organist who sounds enough like Jesse Crawford to be Jesse Crawford. Edwards introes own songs with other announcements handled by George Ansbro.

Teeoff tunes included "Blue Skies," "Lazy," "How Deep Is the Ocean," "Remember," and "Always," with war angle brought in during the intro of "Little Old Church in England." Singer's voice sounded oke except during too frequent sallies into upper register when roughness was noticed. Barney Dougall supplied nifty script which Edwards handled smoothly. Brief preview of next day's show featuring tunes from "Sunny," in which singer appeared on Broadway in 1925, was good showmanlike touch. *Donn.*

"THE LAND IS BRIGHT"
With Conrad Nagel, Col. Stoopnagle, Phil Baker, Danny O'Neil, Bob Hawk, Fred Allen, Portland Hoffa, Irene Beasley, Joe King, Del Sharbutt, Frank Sinatra, Dinah Shore, Jimmy Durante, Garry Moore, Warren Hull
Producers: William N. Robson, Robert L. Shayon and staff
75 Mins., Tuesday (20), 10:30-11:45 p.m. (one shot)
Sustaining
WABC-CBS, New York

Columbia Broadcasting's special airer closing out the web's "war bond day" was one of the best jobs ever done in synchronization of multiple pickups from scattered sections of the country. Ten pickups from sites ranging from the bottom of a coal mine in Alabama to a lighthouse outside Boston harbor and switchbacks to New York in between were handled without a hitch, and gave the impression that the session was a unid entity. Coupled with this was a straightforward representation of the American people at work backing the war effort through these labors and the additional purchase of war bonds. Entertainment was used as a complement rather than as the body of the airer, and its skillful treatment provided a well-rounded program without any of the usual sugar-coating of the bond pitch. Evidently producers Bill Robson and Bob Shayon felt that public was adult enough so that a down-to-earth picture of what their fellow Americans were doing would be more effective a medium for hypoing bond sales than a gilded parade of talent repeating their familiar routines—poignancy of their production could very well prove their conviction.

Pickups from scattered areas were punctuated by narration by Conrad Nagel, backed by the CBS concert orch and chorus under Alexander Semmler, and cued to theme that the "land is bright" throughout the U. S. because of the lights under which the people are working day and night. Idea was developed by starting with the Boston lighthouse, where the keepers were interviewed by Col. Stoopnagle, and carrying the motif through a cattle roundup outside Fort Worth, a machine shop in Queens, N. Y.; an Indiana farm, where they were plowing the fields at night under lights; the Bureau of Printing and Engraving in D. C., where the bonds are printed; a coal mine near Birmingham; tank arsenal in Detroit; an airplane factory in Burbank, Cal., and a shipyard in Portland, Ore. At all these points the web's personalities interviewed the workers. Phil Baker provided a corny emcee chore for his bit out of the Queens machine shop, while Danny O'Neil did the honors at the Indiana farm, throwing in a vocal, "I'll Get By," for good measure. Bob Hawk interviewed printers at the Bureau of Engraving, and Joe King talked to the coal miners in Ala. Del Sharbutt "vox-popped" at the Chrysler tank arsenal in Detroit, while "Voxpopper" Warren Hull described the ship launching in Portland. Dinah Shore and Frank Sinatra, together with the Durante-Moore duo, did the same job at the Lockheed plant in Burbank. Former provided one of the brightest entertainment moments when they teamed for a sock rendition of "Embraceable You." Only other entertainment on the airer was the Fred Allen interlude, where the comic's usual facile wit also carried a message through interviews with his "Allen's Alley" characters.

Production staff, in addition to Robson and Shayon, included Bob Hafter, John Dietz, Paul Laporte, Laury Harding, Walter Preston, Hank Swartwood, Bob Heller and Tom Aarons.

CBS rates sincere bows for this one. *Turo.*

"BONDS AWAY"
With Benay Venuta, Janet Beecher, Milton J. Cross, Southernaires, Bill Ewing, Ted Malone, Army Service Forces Orch, Sgt. Victor Sack leader; Myron McCormick and WAVE Choral Group
Producer: Martin Andrews
Writer: Ira Marion
60 Mins., Sat., June 24, 2 p.m. (one-time)
Sustaining
WJZ-Blue, N. Y.

The Blue web variety show molded to sell bonds last Saturday (24) was entertaining enough to hold the interest of listeners throughout.

At times the script faltered, but not sufficiently to spoil the continuity, or the artists who took part. Milton J. Cross again came through with a well-rounded emcee chore, getting over the bond-selling message at every opportunity. Stanza was aired by the web in collaboration with the N.Y. Journal-American, other Hearst papers and the Treasury Dept.

A medley of marches by John Philip Sousa was expertly played by the Army Service Forces band, batoned by Sgt. Victor Sack, to open the program, followed by a WAVE choral group singing "Anchors Aweigh." Listeners were then taken to Valley Forge, Pa., where they heard a conversation between two Marine vets of this war and an actor who portrayed George Washington. Message, that folks at home must support the men at the front, was socked home forcefully.

Southernaires and Benay Venuta in patriotic airs bracketed Ted Gamble, national director of the Fifth War Loan drive, piped in from Washington. Miss Venuta was accompanied by the Army orch with Maj. Harry Salter conducting. Program then shifted overseas to Ted Malone, Blue war reporter in London, who interviewed two U. S. fighters in that area, to wind up the initial half-hour.

Janet Beecher, in a monolog entitled "There Were Three Smiths," convincingly presented highlights of battles in which a trio of servicemen met death. The WAVE choral group sang "America, My Own" before the show's highlight, a dramatic sketch, "Task Force 58," which took listeners behind the scenes with boys in the Pacific, showing how they live aboard ships when not in combat, and what happens when they go into action. A medley of marches by the Army orch concluded.

Martin Andrews did a topflight job as producer. Despite the different pick-up points at which the program originated, he kept things moving right along. *Sten.*

Follow-up Comment

Bill Cunningham, Boston newspaperman and local commentator in the Hub, did a smacking good job on Mutual all of last week as replacement for Fulton Lewis, Jr. Cunningham's concise delivery minced no words, sailing into news items of the day with a crispy attack that made dialers sit up and take notice of him. When caught he went over the report that Allied prisoners of Germany had been executed on the flimsy pretext they had been caught trying to escape, and the tongue he laid on Hitler & Co. was something to hear. He gave the impression, too, that any out of the way goings-on in this country would be treated in the same forthright manner.

Blue execs tried to give Sunday night's "Listen the Women" a hypo by allowing members of the audience to append their views on the subjects kicked around by the panel of women experts. Tranfusion had no beneficial effects, the audience providing anything but a dynamic contribution to the discussions. There's too much of an obstacle to be overcome in the person of Janet Flanner, who Fadimans the show. Latter's "Me and God" attitude is responsible for an uneasiness among the femme experts, and her comments on the contributions of the panel's members, even when not starkly sarcastic, tend to breed an unhealthy atmosphere. From Sunday's (25) session, it would seem that the gals are feuding, all denials to the contrary.

Andre Kostelanetz-Lily Pons' DX broadcast from Teheran, Iran, Sunday (25) on CBS (7:15-7:30 p.m.) was badly blurred by atmospheric conditions, but nevertheless the performance of the 47-piece GI outfit being conducted by the maestro seemed above average for such outfits. Kostelanetz and Miss Pons have been in the Persian Gulf Command area for six weeks, touring with an Army outfit consisting mostly of men drawn from the ranks in that territory.

Band opened with "Begin the Beguine," followed by a familiar classical tune by Miss Pons, then "American Patrol" by the orchestra to close. Shot had a short talk by the commanding officer of the Persian Command and a brief interview of Miss Pons.

Walter Reuther, v.p. of the United Automobile Workers (CIO) and a frequent speaker on "America's Town Meeting of the Air" and other network forums, has been elected a director of Town Hall. George V. Denny, moderator of "Town Meeting" announced this in introducing Reuther at last Thursday's (22) broadcast in the Coronado theatre, Rockford, Ill., over the Blue network. Reuther engaged in a sharp debate with Congressman Everett M. Dirksen, of Illinois, a candidate for President on the Republican ticket, on the question, "Should the political activities of labor unions be restricted?"

"ADVENTURES IN SCIENCE"
With Watson Davis
Writer-Director: Watson Davis
Producer: Leon Levine
15 Mins., Sat., 2:15 p.m.
Sustaining
WABC-CBS, N. Y.

With 14 years of intermittent performances behind it over CBS, "Adventures in Science" has returned to the air after an absence of 10 months.

Format is now designed to show application of science as an adjunct to the war effort and of the strides made by science since the outbreak of the conflict. Despite stanza's good intentions, Watson Davis, program moderator for the series, will have to inject at least a modicum of drama and/or novelty into the show in order to make for sustaining interest.

Teeoff was more or less a cut-and-dried affair with guest, Dr. Frank Thone, telling of the contributions of physics and chemistry to ultimate victory. Despite the merits of such a disclosure, couched in non-technical terms, program is lacking in the element of suspense necessary to hold a substantial number of uninitiated auditors for a quarter-hour period.

"OUT ON A LIMB"
With William Ritt, Geoffrey Landesman, S. Burns Weston, guests
Writers: Leo and Eleanor Bayer
Director: Dave Baylor
30 Mins.; Tuesday, 10:30 p.m.
Sustaining
WGAR, Cleveland

If Stix and Gude want a network hit they should take "Out On a Limb," which they have had under consideration for over two months, to New York. For the program, once given network buildup and personalities, would be a hit; here, it is a fair show.

Dave Baylor, director and emcee, has worked out a smooth routine to this newest of the quiz programs. But the program lacks listener appeal in that it does not have big-time talent and names—men whose predictions on the more important questions of war strategy, diplomacy, and current events are appreciated and respected.

The program has a regular board of three members and a guest. Members are William Ritt, cartoonist and news editor for Central Press; Geoffrey Landesman, photographer and traveller, and S. Burns Weston, executive secretary of the Postwar Planning Committee of Cleveland.

First portion of the show deals with current news prophecy. Panel members, cut off from all news sources at noon on the day of the broadcast, are asked to predict what was the most important news event of day. Second, a telegraphic inquiry is sent to well-known persons and the board is asked to predict what reply was given to the question asked. This has humorous possibilities which often develop quite naturally.

Third, the board is asked to predict what will happen as a result of developments of the day. Here is the program's weak point. Frequently, the "experts" are called upon to predict events which do not fall within their spheres of knowledge. As a result, their prognostications have little value.

The men also are asked to answer questions submitted by listeners. Also, listeners are asked to answer their own questions. For the question, the listener receives $5 and, if his prediction proves better than that by the board, he receives an extra five. Although most questions are current enough to provide an answer by the following week, money is held in escrow until time provides the correct answer. *Markey.*

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CUT-THROAT AGCY. RIVALRY

Bandleaders Strike Sour Note With Petrillo on Disc Wrangling

James C. Petrillo, head of the American Federation of Musicians, hasn't taken kindly to the signatures affixed by various bandleaders and classical artists to the wire dispatched to the War Labor Board over their name. This occurred two weeks ago during the exchange of telegrams between the WLB and RCA-Victor and Columbia records, prior to the WLB decision, and it urged that the Board make public immediately a decision on the disc controversy.

Petrillo had a handful of the leaders involved haled before him during the past week, including Harry James, Tony Pastor, Shep Fields and Cab Calloway, and gave one and all a rough going over for having the temerity to act against the AFM. Petrillo's peeve is based on his alleged desire to see the WLB decision delayed as long as possible, and he feels the wire the leaders signed helped bring it forth. He has sent out calls to others to appear before him, among whom are Benny Goodman, Leopold Stokowski, Jose Iturbi, Fritz Kreisler and other names of that calibre.

Charges against the leaders are supposed to be laid before the AFM executive board. There is talk among them of a six-month suspension and a fine, where this originated is not clear. At any rate, attorneys for some of the leaders are patiently awaiting punitive action by Petrillo. It seems the only batoneers who didn't sign the disputed wire were Sammy Kaye and Tommy Dorsey; both on Victor labels.

What charges Petrillo could level against the maestros is not clear. There is an AFM bylaw which forbids any member of the Federation to criticize the actions of executives. But the wire with which they were involved in no way can be construed as criticism of the AFM disc controversy. Essence of it states: "... because the delay (in delivering a decision) is adversely affecting our professional standing as against artists under contract to other companies... we, of course, express no opinion as to the nature of your decision..."

There is additional discussion apparently begun by Petrillo, who seemingly had a copy of the wire, that the latter was reworded after the leaders read and signed an original version. This rewording allegedly mentioned Petrillo and his drive to secure income from various recording companies. There is no apparent basis for this discussion, however.

HERMAN INTO N. Y. PENN; OTHER HOTEL SWITCHES

N. Y. hotel band bookings underwent several changes last week, the major one inserting Woody Herman's orchestra into the Pennsylvania for four weeks, opening Aug. 14. This is the spot originally cleared for Horace Heidt, who's tentatively set for Sept. 11 and may not go in then due to the booking at the Capitol theatre, N. Y., of "Since You Went Away" and Gene Krupa's new band.

Heidt is scheduled for the Cap following Krupa and if the latter's show runs the expected 10 weeks or more, Heidt probably won't play the Penn at all. He cannot double between theatre and hotel, and neither can he go into the Penn after the Cap. Frankie Carle is already due for an early October opening. Les Brown precedes Herman, opening July 3 for six weeks. Penn is Herman's first N. Y. hotel job in two years.

Other booking change moved Johnny Long's date at the New Yorker hotel up to July 31 from October. This leaves the fall date clear to a so-far unselected combination. It won't be Gene Krupa who had originally been figured for the spot.

Cross' Edison Date

Chris Cross' orchestra takes over at the Edison hotel, N. Y., tomorrow night (Thursday), following the current Lawrence Welk. Cross will have 14 men. His stay is indefinite.

Decca's July Hiatus

Decca recording shutters for the entire month of July, permitting vacations for all, but the waxworks are on a 24-hour schedule right through Friday (30) night.

Meantime prexy Jack Kapp is taking his usual summer holiday on the Coast with his family.

Dr. Benard, Argentine Performing Rights Rep, In N. Y.; New Peer Deal

Dr. Mario Benard, director general of SADAIC, the Argentine counterpart of the American Society of Composers, Authors and Publishers, is in N. Y. currently near the end of a long trip that took him through various South American countries looking into the methods of each in the handling of performance rights. While in N. Y. he discussed the renewal of his Society's present agreement with Peer-International (a Broadcast Music, Inc., affiliate) for the exchange of representation of performing rights.

This new agreement will await his return to the Argentine for final consummation. If completed it will be effective Jan. 1 and will take up where the present contract expires the end of this year. Original deal was made in 1941, effective Jan. 1, 1942, during the ASCAP-radio battle. ASCAP is seeking to make a deal also with Benard.

Benard, it's emphasized, did not come to this country to formulate a new agreement with Peer. In addition to the visits to other countries on performance rights, he is looking into music exploitation angles and the international record distribution situation postwar. From N. Y. he goes to Hollywood.

BMI gave a luncheon for Benard at the Waldorf hotel, N. Y., last Friday (23).

DORSEY BROS. IN DEAL FOR CALIF. BALLROOM

Hollywood, June 27.

Tommy and Jimmy Dorsey have completed a deal to buy the Casino Gardens Ballroom, Santa Monica, Calif. Brothers bought the lease on the place for approximately $50,000 from Birnie Cohen, who held it. Parties shook hands on the deal, but legal arrangements have yet to be consummated.

Dorseys bought the spot as location for their bands several weeks each year, bolstered by other top names. They have been talking to Harry James already re a date. Aim in acquiring the room is to provide opposition to the Palladium Ballroom, Hollywood, about eight miles away, which top name leaders feel hasn't been paying enough in salaries. Ironically enough, Jimmy Dorsey's band is now at the Palladium at a salary that peeved contemporaries at him for accepting it.

Western ASCAP Aide In N.Y. on Business

Richard J. Powers, Coast supervisor for the American Society of Composers, Authors and Publishers, is currently in N. Y. to confer with ASCAP heads. He handles all ASCAP posts west of Denver, including that city.

Powers' presence doesn't indicate a convention of "supervisors," as they are called. He is in alone to confer on rate schedules in effect in the western zone.

Lionel Hampton's band goes West for the first time in more than a year when it opens at Trianon Ballroom, Southgate, Cal., Sept. 12 for two weeks.

ALL SNIPING AT MAESTRO TALENT

Band agencies are themselves paralleling the cut-throat competitive situation that has existed for some time among bandleaders in their hiring of musicians. In the past few months the agencies, without exception, have been sniping at one another's leader talent so frequently that there are a half dozen bands or more moving, or mulling ideas of shifting to rival managements, lured by ever-increasing inducements.

It's the growing practice among the major agencies to guarantee leaders stipulated grosses annually, or offer arrangements whereby commissions are cut in half, etc. In some cases the terms are designed to keep a leader tied to an agency and forestall a deal elsewhere, but in most cases they seek to induce another outfit's talent to move over. Insofar as the agencies are concerned, such deals are their own problems, but band buyers, particularly location operators, are concerned about the situation.

These buyers figure that if the agencies continue increasing guarantees, for example, the final result will be prohibitive prices. These would apply to one-nighters and theatres; in the case of locations, large annual guarantees unquestionably will tend toward the agencies' keeping bands out of low-income or "loss" locations. In such an event many operators of this type of work might eventually be forced out of business. They could not operate for long on secondary bands. They must have top names occasionally to recoup possible losses on the former. If they don't they can't operate and if they can't operate it will be tougher to build new material.

At a premium since the majority are in service, thus forcing salaries sky-high. As with good musicians, who are high, the agency-leader situation is based on the war's effect on the business. No new bands are being brought up to the point where they are valuable enough to replace top leaders in service, and to keep rosters as powerful as possible the sniping follows. It can't help the band business, it's felt by many.

Santly-Joy Lose Song Test Suit

Santly-Joy, Inc., music publishers, and Bernice Petkere, composer, paid judgments of $7,960 and $783, respectively, obtained by Bud Wilkie, for alleged infringement of his unpublished song, "Confessing," in N. Y. federal court last week (23).

Suit, pending since 1932, was won by Wilkie, when federal judge Alfred C. Coxe, in 1935 ruled that Wilkie had established infringement and granted him an accounting against Santly, known at that time as Santly Brothers, Inc., for publishing a song called "Starlight, Help Me Find the One I Love," composed by Miss Petkere and allegedly an infringement on "Confessing."

Appeal by Santly and Petkere to the Circuit Court of Appeals was denied early this year, the high court affirming the lower court's ruling.

This is a precedent-setting decision in Tin Pan Alley.

H. P. Somerville Joins BMI As Hotel-Cafe Aide

Harry P. Somerville, executive director of Civilian War Service, stationed in Washington, quits that post to join Broadcast Music, Inc., July 5 as the latter's hotel and nitery contact. Somerville will supervise the licensing of, first, hotels and, eventually, niteries for the use of BMI music. Until now such usage has been for free.

Before his CWS connection, Somerville was v.p. of the American Hotel Assn.

Miller, Spivak, Thornhill Slated For Morris Agcy. in Big Band Deal

Perhaps one of the most important agency-band management deals to be made in some time moves orchestras under Glenn Miller, Charlie Spivak and Claude Thornhill to the William Morris agency. Miller and Thornhill shifts are effective post-war; Spivak's within the next year. All are currently under contract to General Amus. Corp.

Miller, now a captain in the Army Air Forces, may retire before the end of the war, it's said; he's now in England with his large service band. Thornhill is in the Navy, at Pearl Harbor, leading a band, and Spivak is currently at the Paramount theatre, N. Y.

These deals were made months ago and kept under strict cover. They achieve, for the Morris agency, a potency that it had not been able to muster before the war cut short all attempts at developing new band properties. Since the Morris agency's band department was formed six or seven years ago the only names it has been able to develop to any degree are the Will Bradley-Ray McKinley band, which shot to prominence on the power of its "Beat Me Daddy, Eight to the Bar" recording; Vaughn Monroe, Duke Ellington and Count Basie. Bradley - McKinley crew, of course, has been out of existence some time. Bradley went back to radio work and McKinley subsequently went into service; he's now with Miller's service combo.

Miller's move from General Amus. Corp., which has handled him since before he became a name, probably was influenced by Sy Shribman, who before the war was connected with Miller in financing and managing bands, two of which were those of Spivak and Thornhill. Possibility that Morris would get more Shribman affiliations was foreseen in the latter's placing of Hal McIntyre with the Morris agency some time ago.

Lingering Peeve

Miller's move to Morris unquestionably was abetted, too, by the peeve he had against General Amus., a situation that has since been straightened out. GAC recently sold him on a seven-year post-war film contract to 20th-Fox and has made a post-war deal for him at the N. Y. Paramount theatre. His Morris agreement is for only one year, signed before the GAC friction was smoothed out. It is said that he already has made arrangements to return to GAC upon expiration of the Morris agreement, but this is unconfirmed. Millers' current contract with GAC doesn't expire until September, Spivak's next March.

Miller, Spivak and Thornhill will make the Morris agency a powerful factor in the band field, if the three are at Morris together post-war, even if Miller's stay there is only for a year. Benny Goodman, who disbanded his orchestra months ago because Music Corp. of America refused to release him from his contract in order to move to Morris, unquestionably will join the latter when the disputed agreement expires in little more than a year. This will give Morris a group of powerful selling names that will include Miller, Goodman, Artie Shaw (whose contract with the agency expired during his Navy service; however, he assertedly will remain there), Spivak, Thornhill, Ellington, Basie, Hal McIntyre, Monroe and lesser bands.

Miller deal is the result of what's termed "long-range" planning for the post-war development of the Morris band department. Miller was one of GAC's anchors and his loss, even for a year will be keenly felt.

Herb Fields to MCA

Herb Fields who led the Army band on the "This is Fort Dix" radio show for three years has signed his latest band to a booking contract with Music Corp. of America.

Fields, who plays sax and clarinet, was supposed to go under Robbins' Artists" management, but the deal never jelled. Band plays its first date today (Wed.) at the Palomar, Norfolk, Va., for three weeks.

Music Test Case Filed Against Columbia And Decca Over 'Toyland'

Test case of vast importance to owners of musical compositions penned before enactment of the copyright act of 1909 was filed last week (22) in N. Y. federal court.

Legal question involved is whether a song composed before 1909, when renewed after 1909, is entitled to protection of the law insofar as mechanical reproduction rights are concerned, in cases where such reproductions are manufactured during the renewal term.

Under the 1909 act, owners of songs composed after July 1, 1909, are granted automatic mechanical reproduction rights and anyone desiring to reproduce mechanically must serve notice of intention upon copyright owners.

Involved in test case are Columbia Recording Corp., and Decca Records, Inc., and Decca Distributing Corp., which are named as defendants in two separate actions brought by Ella Bartlett and Alan MacDonough, owners of song "Toyland," penned by Victor Herbert and Glen MacDonough in 1903.

Columbia and Decca, according to the complaint filed by Schwartz & Frohlich, attorneys for plaintiffs, are alleged to have infringed on "Toyland," since 1931, by manufacturing and mechanically reproducing the song on more than 1,000,000 phonograph records since that date, making new arrangements, without license or payments of royalties.

M. Witmark & Sons, publishers of the song since 1903, was named as a party defendant because of its refusal to join in the action.

Plaintiffs, on behalf of themselves and Witmark, seek a permanent injunction restraining Columbia and Decca from continuing to manufacture and record the song. Damages and royalties provided by the copyright act of 1909 and an accounting of all profits of such uses, are asked.

KRUPA'S SWITCH TO GEN. AMUS. CAN BE DELAYED

Circumstances of Gene Krupa's switch from Music Corp. of America to General Amus. Corp. are unusual. He has a contract with the latter but under an arrangement with MCA its effect may be set back a year. Leader's agreement with MCA has until May 1, 1945, to run. If, between now and then, MCA assigns him bookings aggregating a stipulated sum (said to be quite large, but in his case probably not too difficult to achieve), the band remains with MCA another year, setting the GAC pact back until 1946.

Krupa's new band began rehearsals in N. Y. this week. It will use another drummer beside the leader, who will confine himself to directing and skin specialties up front. Band will not go into the New Yorker hotel, N. Y., in the fall, which was being talked of. It's booked into the Sherman hotel, Chicago, for eight weeks, opening Sept. 8.

First appearance for the public of Gene Krupa since quitting Tommy Dorsey to re-form his own band now rehearsing in N. Y., will be on the Eddie Condon jazz concert broadcast over the Blue Network Saturday (1).

ZANZIBAR, N. Y., SETS CAB CALLOWAY BAND

Zanzibar, N. Y. nitery, which has used all-colored shows since its opening, is going in for stronger band names. It has bought Cab Calloway's orchestra, to open Aug. 13.

Don Redman's outfit, which opened the spot last year, is the strongest music name the spot has used.

4 Unbeatable Song Hits

in the

Most Magnificent, Tuneful and Entertaining Ice Show of All Time

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Fountain Square Hotel	601 Woods Theatre Bldg.	1651 Cosmo St.
Cincinnati, Ohio	Chicago, Ill.	Hollywood, Cal.

Canadian Flyers' Band In U. S. to Help Bond Drive

Washington, June 27.

The 70-piece Royal Canadian Air Force Central band has arrived here from Ottawa, Canada, to begin a 10-days tour on behalf of the Fifth War Loan.

Band schedule includes Washington, Baltimore, New York, Philadelphia and Cleveland. It arrived here Monday for a three-day stand before going on to two rallies in Baltimore Thursday and then continuing to Philly for a Friday concert at the Academy of Music.

STATUS QUO ON DISC CONTROVERSY

Nothing has developed in the disc controversy between RCA-Victor, Columbia Records and the American Federation of Musicians. The 15-day period that the War Labor Board gave the disputing parties to get together and work out an agreement whereby the two companies will pay a fee to the AFM, will expire next week and so far there have been no negotiations in that direction, it's claimed.

Petrillo is electing to stand pat on his defy of the WLB directive, which revealed he would disregard the board's decision. What course the dispute will take when the WLB steps in at the expiration of the negotiation period is uncertain, even to industry attorneys.

WLB Members Writing Opinions

Washington, June 27.

Following the War Labor Board's recent decision in the Petrillo recording case, ordering musicians back to work pending solution of royalty question, it is understood here the WLB will not force action until after its members have finished writing their individual opinions on the case.

The WLB feels that the majority opinions in particular, explaining in detail why the board acted as it did, will clarify the situation for both Petrillo and the recording companies. Opinions are expected to be made public soon.

Paxton Loses Coin On $3,500 Date in Miami

George Paxton's new orchestra, which opened yesterday (Tuesday) at the Frolics Club, Miami, is drawing $3,500 weekly, an unusually high price for a new band—yet, it's losing money. Paxton's payroll is said to be $2,700 weekly and with transportation, commissions and payments to Robbins, Ltd., his financing source, the band will show a loss on the date.

Outfit follows the Frolics with a run at the Roseland Ballroom, N. Y., opening Aug. 8 and closing Oct. 2.

Petrillo Aims At Mgr. Group

Once he gets the current disc controversy with RCA-Victor and Columbia records cleared up, James C. Petrillo, head of the American Federation of Musicians, assertedly is aiming on moving in on band personal managers of a certain class. Petrillo objects to managers and financiers who normally are not in the band business, and his campaign will be aimed, it's said, specifically at lawyer-managers and others who are not full-time pilots.

Late last year the AFM was interested in formulating a special contract blank for use between personal managers and leaders, and several meetings with prominent pilots were arranged. Nothing came of the confabs, however.

Wald Follows Trend, Adds Six Strings

Jerry Wald is adding six trings to his orchestra as a permanent section. They will be inserted into the outfit at the Michigan theatre, Detroit, Friday (30) in preparation for the band's opening at the Paramount theatre, N. Y., July 12.

Wald is following in the footsteps of a number of other names in adding strings. Gene Krupa's new band, which went into rehearsal in N. Y. Monday (26), has nine.

Marjorie Lawrence To Aussie for Cash and GI's

Marjorie Lawrence is to do 30 concerts this summer and fall in Australia and New Zealand, opening in her home town, Melbourne, August 8. Soprano will, however, give four concerts first for American and Australian troops down under, with first concert at Atherton, North Queensland, third week in July.

Diva now en route to Australia, will return to U. S. in time for the Met. season in December.

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Cincinnati Symphony

and many other prominent orchestras use this 3"x5" VISUAL record of song hits of over 100 important publishers—advance releases plus old favorites—includes lead sheet and lyrics of chorus and other info. Samples free.

TUNE-DEX

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10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. I'll Be Seeing You (8) (Williamson)	Bing Crosby	Decca
	Tommy Dorsey	Victor
2. I'll Get By (7) (Berlin)	Harry James	Columbia
	King Sisters	Victor
3. Long Ago, Far Away (3) (Crawford)	Haymes-Forrest	Decca
	Guy Lombardo	Decca
4. San Fernando Valley (5) (Morris)	Bing Crosby	Decca
	King Sisters	Victor
5. Milkman Keep Bottles Quiet (4) (Feist)	Woody Herman	Decca
	Ella Mae Morse	Capitol
6. Goodnight Wherever Are (3) (Shapiro)	Russ Morgan	Decca
7. GI Jive (1) (Capitol)	Johnny Mercer	Capitol
	Louis Jordan	Decca
8. Amor (Melodylane) (1)	Enric Madriguera	Hit
	Andy Russell	Capitol
9. Straighten Up, Fly Right (1)	Andrews Sisters	Decca
	King Cole Trio	Capitol
10. I Love You (8) (Chappel)	Bing Crosby	Decca
	Perry Como	Victor

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KING OF SWEET SWING

and his ORCHESTRA

WALTER WINCHELL, famous columnist, says—

"The Big Time: Jan Savitt's Sweet Swing"

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10 Best Sheet Sellers

(Week Ending June 24)

I'll Be Seeing You	Williamson
Swingin' On Star	Burke
Long Ago, Far Away	Crawford
Amor	Melodylane
I'll Get By	Berlin
Goodnight Wherever	Shapiro
GI Jive	Capitol
San Fernando Valley	Morris
Milkman, Bottles Quiet	Feist
Some Day Meet Again	Witmark

20th-Fox Claims 'Rosie O'Grady' P.D., So Writers Can't Claim Infringement

20th Century-Fox Film Corp. claimed that use of the words and music of "Sweet Rosie O'Grady," is lawful, because the song is in the public domain, in answers filed Monday (26) in N. Y. federal court to the infringement suit brought by Maude Nugent Jerome, composer of the tune. Mrs. Jerome seeks an accounting of profits derived from the alleged unlawful use of the title and song in a picture produced by 20th-Fox of the same name.

Film company asks dismissal of the complaint, on the ground that suit fails to state a claim against it, also making a general denial of all charges. At the same time, 20th filed notice for examination of Samuel Jesse Bussell, whose connection with the case is not designated. Jack Mills, publisher, and the song's composer. Previously, the plaintiffs had motioned to examine 20th-Fox officials.

Plaintiffs have consented to 20th-Fox having first crack at the examinations, which will occur Aug. 15 and 16 at Fox N. Y. offices. On that date, the deposition of W. C. Michel, vice president of 20th-Fox, will be taken. Michel has been substituted for Wendell L. Willkie, 20th chairman, and Spyros P. Skouras, president of the company in new stipulations filed yesterday (27). Examination of Michel is without prejudice to further examinations of officials of the company.

Film company's motion to vacate the notice of the examination of Willkie and Skouras was withdrawn, after the new examination arrangements were agreed upon.

MCA Having Trouble Setting James 1-Niters!

Cleveland, June 27.

Music Corp. of America office here was having trouble setting Harry James on a couple of dates on his way from the east to Chicago, from where he goes to the Coast, with a possible stopover at St. Louis. It seems MCA outfit here began putting James on the one-nighter block at $3,000 and $3,500 guarantees, and the maestro wants $4,000 against a percentage. James has an extraordinarily large band (29 people) and he feels he needs large guarantees as protection. Early this week the trouble was straightened out, however.

It's ironical that James, one of the most potent names in the business, should have trouble on dates. With spots large enough his $4,000-asked guarantees mean little in the majority of situations. However, anything can happen in this territory. Tommy Dorsey didn't draw as powerfully as expected in all of his recent concert-dance bookings through this area and the southwest.

Del Courtney orch into Colony Surf club, West End, N. J., July 28, for rest of season.

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 19-25, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
A Fellow on a Furlough	Block
Amor—†"B'way Rhythm"	Melodylane
And So Little Time	Lincoln
Beautiful Love—†"Sing a Jingle"	Fox
Forget-Me-Nots In Your Eyes	Triangle
G. I. Jive	Capitol
Goodnight Wherever You Are	Shapiro
How Many Hearts Have You Broken?	Advanced
I Learned a Lesson I'll Never Forget	Robbins
I Love You—*"Mexican Hayride"	Chappell
I'll Be Seeing You	Williamson
I'll Get By—†"Guy Named Joe"	Berlin
It Could Happen to You—†"And Angels Sing"	Famous
It Had to Be You—†"Show Business"	Remick
It's a Crying Shame	Morris
Long Ago and Far Away—†"Cover Girl"	Crawford
Louise—†"You Can't Ration Love"	Paramount
Milkman Keep Bottles Quiet—†"B'way Rhythm"	Feist
Pretty Kitty Blue Eyes	Santly
San Fernando Valley	Morris
Someday I'll Meet You Again—†"Passage Marseilles"	Witmark
Swingin' on a Star—†"Going My Way"	Burke
Time Alone Will Tell—†"Pin Up Girl"	Bregman
Time Waits For No One—†"Shine Harvest Moon"	Remick

† *Filmusical.* * *Legit Musical.*

Warns Gov't Holds Rights To 'Lili Marlene' War Tune

Washington, June 27.

James E. Markham, Alien Property Custodian, warned the music trade today (27) that all basic American copyrights for "Lili Marlene" are held by the government, and that use of the war tune cannot be made without a license from the Custodian. Government has issued several licenses already. These licenses, known as "non-exclusives," can be procured by anyone, and will be issued to those applicants who qualify under regulations of the Alien Property Custodian's office.

Applications should be made to Howland H. Sargeant, chief of division of patent administration in the office of the Alien Property Custodian in Washington.

Music Notes

Nicholas Rozsa to conduct his own composition, "Concerto for Strings," early in fall with Philadelphia Symphony.

Ted Cain, seven years at Universal, upped to business manager of the studio's music department.

Abner Silver renewed writing deal with Charles and Nick Kenny for his Lincoln Music Co. for another three years.

Duke Ellington and Cab Calloway collabbed "My Lovin' Baby And Me," with lyrics by Don George, to be published by Robbins.

Although "And Then You Kissed Me" has been taken out of Frank Sinatra's forthcoming musical RKO "Step Lively," Miller Music will nevertheless plug the ballad.

Sonorous Music Co., Inc., chartered to conduct a music publishing business in N. Y.

Claude Lapham is piano soloist and dance conductor with Veloz & Yolanda unit, now on Coast tour.

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BATH AND TURF CLUB
Atlantic City, N. J.
Featuring
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Broadway Music
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Top Tunes for Your Books
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LOVELY LADY
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"Never saw so many bobby socks at one place at the same time as I did at your 'Bobby Sock Time at the Troc' promotion. You are really the King of the Bobby Sock Brigade. Those hundreds of youngsters are real LOUIS JORDAN fans. Best of luck."

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THE FAVORITE SONG OF MILLIONS — BY W.R.WILLIAMS

SO LITTLE TIME TO SAY GOOD-BYE

P.S. Brains Originate Monkeys Imitate!

Some other "Hits"—"I'd Love to Live in Loveland" Etc.,
"What am I Gonna do with Susie?"—a Snappy Comedy Song!
"For Mom and Me" "We're in the Fight with all Our Might"
Prof. Copies and Orch. FREE. WILL ROSSITER 173 W. Madison St. CHICAGO ILL.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Harry James	Astor (800; $1-$1.50)	5	6,600	30,750
Lani McIntire	Lexington (300; 75c-$1.50)	123	1,900	224,425
Tony Pastor*	New Yorker (400; $1-$1.50)	7	2,225	14,250
Glen Gray	Pennsylvania (500; $1-$1.50)	9	2,625	22,425
George Hamilton*	Waldorf (550; $2)	5	3,275	20,900
Dean Hudson	Lincoln (275; $1-$1.50)	3	1,000	3,450

**Asterisks indicate a supporting floor show. New Yorker has an ice show. Waldorf has Morton Downey. Lexington, Hawaiian floor show.*

Chicago

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Bondshu and De Marcos keeping patronage around okay 1,900.

Carmen Cavallaro (Empire Room, Palmer House; 700; $3-$3.50 min.). Dropped off some, but still great 9,500.

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Herman packin' 'em in to biggest biz in weeks with terrific 8,200.

Eddie Oliver (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge, plus $1.25 min. in Marine Room). Better weather increased total, mostly on Beach Walk, to fine 9,000.

Benny Strong (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Strong building up nice clientele. Staying around very good 4,500.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). Getting big play now. Rates 4,200 tabs.

Joe Reichman (Biltmore; 900; $1-$1.50). Breezing along with 4,300 covers.

Location Jobs, Not in Hotels

(Los Angeles)

Jimmy Dorsey (Palladium B, Hollywood, second week). Packed like a GI duffle bag. Repeat 35,000.

Jan Savitt (Trianon B, Southgate, third week). Beating own time for 9,800.

Hal McIntyre (Casino Gardens B, Santa Monica, fourth week). Still getting his share with 8,200 tabs.

Freddie Slack (Slapsy Maxie's N, Los Angeles, fifth week). Buck and Bubbles on floor helps hold capacity 5,200.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Slight decrease but Sophie Tucker and Claridge accounted for nifty 5,000.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Special parties helped continue around 4,000.

Bob Lee replaced Sid Lorraine as professional manager of Mills Music in N. Y.; Jack Perrin took over for that outfit on the Coast.

Eddie South and Sydney Catlett combos go into the Streets of Paris, Hollywood, tomorrow (Thursday) for 24 straight weeks.

British Best Sheet Sellers

(Week Ending June 1, 1944)

London, June 1.

Mairzy Doats	FDH
Don't Ask Me Why	Connelly
All of My Life	Chappell
Kiss Me	Southern
Paper Doll	Maurice
Sending My Blessings	Gay
Heaven's Around Corner	Wood
Where We're Going	Gay
Thinking of Wabash	Chappell
Nobody Loves You	Maurice
No Love, No Nothin'	Wood
My Heart Tells Me	Wood

Reserves Verdict On 'Hit Parade' Dismissal

Decision was reserved by Judge Hecht last week in supreme court, N. Y., on application by American Tobacco Co and Foote, Cone & Belding ad agency, to dismiss the action brought against the latter two firms over the Lucky Strike "Hit Parade." This action, begun by Advanced Music Corp., alleges unfair tabulation of songs on the "Hit Parade," based on the Advanced song, "Don't Sweetheart Me."

Both sides now have time to file additional briefs before Judge Hecht's final disposition of the dismissal motions, expected around the middle of next month.

Union Aide Discredits Toronto Pay Wrangle

Toronto, June 27.

"Grossly exaggerated," but legitimate "sidelining," is the way Walter Murdoch, local president of the Musicians' Protective Union, commented on charges of the National Film Board that newsreel issues of the recent Manitoba Music Festival are being held up by the union. Amateur musicians were involved in the filming, and the union demands that before the reel is released the NFB pay the musicians' benevolent fund a sum equal to the rate that would have been paid professional musicians had they taken part in the filming.

NFB cannot release the reels until the musicians' angle is straightened out as it is claimed distributors will not handle the film in fear of union reprisals.

Inside Stuff—Orchestras—Music

Twice brought up and dropped in the past year, the idea of a swap of masters made by Frank Sinatra and Charlie Spivak's orchestra is again being talked of by Columbia and RCA-Victor. William Morris agency soon to assume management of Spivak's band, has been talking to Columbia to obtain the Spivak sides, held off the market for more than a year, and Victor is participating.

Stumbling block to the deal is still the master Victor holds of "Night and Day," by Sinatra. Refusal to include it in a swap with Columbia for the latter's Spivak material twice before nullified a deal.

There are increasing discussions re Benny Goodman's intention to reorganize a band in the fall. Goodman himself denies such talk, asserting that he's having too much fun laying off, yet musicians who were formerly with him say they are marking time until he again picks up a baton.

Leader has been talking with Music Corp. of America over the dispute between them but nothing definite as yet has come of it. Goodman quit months ago over MCA's refusal to release him from a management contract, a stance the agency continues to take.

Mose Gumble back from a Hollywood trip on behalf of "It Had to Be You," revived in Eddie Cantor's "Show Business" (RKO), and getting a plug a la "As Time Goes By," out of WB's "Casablanca," which Gumble also remade into a contemporary hit.

Sunny Skylar, singer-songwriter, busy with his own affairs, doesn't have time to follow the career of his wife, Joy Skylar, too closely. Remembering that she is appearing at the Diamond Horseshoe, N. Y., as captain of the dancing girls, he thought he'd surprise her and dropped in one nite with a party of friends. But he didn't see her. It was her nite off.

Item in June 7 "Variety" on songwriters' widows benefiting from revivals listed Charles N. Daniels as the composer of "Sweet and Lovely." Daniels was the real name of Jules Lemare, credited with the song, the latter being a pseudonym used by the tunesmith, who was even better known as "Neil Moret," still another nom-de-Tin Pan Alley.

There has been some confusion as to the correct spelling of Eddy Howard's first name. The bandleader's cognomen has frequently been referred to, mistakenly, as "Eddie," namely in the "Variety" back-page ad last week, whose copy, however, was not handled by this paper.

Many standard pubs are going into the pop business. Latest is Carl Fischer, Inc., which hired a professional staff to promote its songs; Boosey-Hawks is doing likewise.

On the Upbeat

Babe Rhodes band winds up seven-week run at Kennywood Park, Pitt, July 2 and will be replaced for fortnight by Marty Gregor. Chuck Foster band follows Gregor on the 17th.

Louis Armstrong and orch moved into Republic for musical sequences in "Atlantic City."

Roy Eldridge's first location job with his new full-size orchestra will be at the Tic-Toc, Boston, opening July 2.

Craig Colyer is new vocalist with Marty Irwin band at Penn-McKee hotel, near Pittsburgh; replacing Jack Potter.

Mal Hallett's orchestra opens Starlight Ballroom on Hunt's Pier, Wildwood, N. J., over the July 4 weekend.

Greta Rauch to Columbia Records Masterworks division as assistant to Goddard Lieberson in N. Y.

LISTEN (Sunday, July 2 at 1:30 p.m. EWT on the Blue) TO

SAMMY KAYE'S "TANGEE SERENADE"

introduce

I'M MAKING BELIEVE

a great ballad by

MACK GORDON AND JIMMY MONACO

from the 20th-Century-Fox production "Sweet and Low-Down"

BREGMAN, VOCCO & CONN, Inc.

1619 Broadway, New York 19, N. Y.

Hub Cafe Ops Pay Off $600 On Vauder Fiasco, Are Okay With AGVA Again

Cafe Laurier, Boston, was removed from unfair list by American Guild of Variety Artists this week when Vic Le Couer, nitory operator and Billy Waldron, talent agent and partner of Le Couer in recent ill-fated vaude operation in Lowell, Mass., paid off a claim of $600 due Elaine Sendler, producer of chorus lines, who had line working in theatre.

Controversy stemmed from a four-week AGVA contract held by the girls for theatre which succumbed to boxoffice anemia after three weeks. Miss Sendler filed claim with Boston local of AGVA.

NEWARK CAFE SEEKS TO UPSET 2 INDICTMENTS

"Broadway Jack" Levy, whose 331 Club, Newark, was shuttered some months ago after indictment for alleged sales of liquor to minors and harboring femmes, this week will, through his attorneys, make a motion to dismiss the indictments and restore his liquor license.

Levy's motion for dismissal will be based upon alleged recanting of state's witnesses since their appearance before grand jury.

Butler's, N. Y., Getting Overhauling After Fire

Butler's Tap Room, upper west side N. Y. nitery badly damaged by fire several months ago, is being reconditioned to reopen under new management. Delay was occasioned by War Production Board okay.

New outfit will install band and five-act show.

DEANE, CHRISTY TEAM

Dolly Deane, who's been doing solo terping in vaude and niteries, is teaming with Mark Christy.

Duo will do chatter, singing and dancing act.

NOW ENTERTAINING THE BOYS IN THE EUROPEAN THEATRE OF OPERATIONS

WILLIE SHORE
Personal Management:
AL BORDE

Will purchase collection of old photos or negatives of sports figures (fighters, wrestlers, ballplayers, etc.), also stage and screen stars. Box 792, 1 Beekman St., New York City 7.

Billy Duncan Plans To Operate N. Y. Cafe

Billy Duncan, of former vaude team of Seeman and Duncan, plans to become a nitery operator again expecting to pact a site within the next week. It would be in the Times Square area.

Duncan, like others with a yen to invade nitery field, must find a spot that has previously housed a cafe and in fair condition since extensive renovating in excess of $5,000 is not likely to get the nod from War Production Board.

Duncan previously operated a nitery on West 46th street but sold out several years ago to hire out as manager for other spots in N. Y. and Connecticut.

Harrington-Hyers Will Be Good Boys Now After AGVA Acts on Op's Beef

One out and two still on base is current soore of the alleged trio of "bad boys" who are reported as having given their respective New York bistro bosses headaches which made the kited nitery tax and other annoyances seem insignificant in comparison.

The Swing Street (52d) comedic trio responsible for giving out the jitters, according to reports, are Frankie Hyers and Pat Harrington, who head the show at 51 Club, and Roy Sedley, who had been top comedian at Club 18. Latter is now out. Freddie Lamb, Sedley's erstwhile employer, said he just couldn't take it any more.

As to Hyers and Harrington, they are again oavorting at the 51 Club with greater regularity than before after being reprimanded for "conduct unbecoming to performers" by American Guild of Variety Artists, which acted upon complaint of Fred Bosberg, the nitery's op.

Bosberg complained that the comedians had been more than dilatory in their appearances at the club, seemingly coming and going as they pleased for the past few weeks, but that they were unusually prompt on payoff night. Bosberg claimed he had remonstrated with them repeatedly but to no avail. AGVA was his last straw.

After verbal chastisement, Harrington and Hyers shook hands with Bosberg and they departed for Swing Street with AGVA's blessing.

Bosberg's main complaint was that the comedians had only been giving him part time. Lamb had the same complaint about Sedley but didn't go to AGVA with it. Both bistro bosses claimed that the trio had missed many shows, and since they were featured all over the placcs patrons, naturally, had justified squawks when they were not in the shows.

Barron Orch Wins Provisional Letout

Pitsburgh, June 27.

When old Blue Barron orch, now under baton of Tiny Wolfe, comedy bassist, had a chance to get a six-week booking in Denver, the Vogue Terrace, big theatre-restaurant here on outskirts, let band out of its two-week contract here with proviso that booking be filled at later date at same price. Barron outfit had been pencilled in here for fortnight beginning Friday (30), following the Art Kassel outfit.

Spot instead picked up Teddy Powell, who had a week before going into Detroit for a run.

NVA Has $14,393 As of June 1st

National Variety Artists' financial report released this week by Frank O'Connell, treasurer, shows a total of $14,393.85 as of June 1. Most of this, of course, raised via annual benefit.

Sum is broken down into $6,965.55 deposited in general fund; $2,948.42 in emergency fund; $1,479.88 in sinking fund; $3,000 in war bonds, and $300 in petty cash.

Membership claim of 900 probably includes Women's Auxiliary and 250 non-performer gal members, who pay $2 yearly dues to serve as dancing hostesses at the WA canteen nights held semi-monthly. Latter affair costs NVA nothing, since talent is gratis via Juliet Heath, agent and chairman of entertainment committee, with femme members and friends donating the refreshments for the servicemen and gals attending.

Howard Theatre, D. C., Agrees to AGVA Talks

Howard theatre, Washington, D. C., has ended holdout with American Guild of Variety Artists and has agreed to negotiate a pact.

AGVA will decide on classification next week.

Muldoon Into Service, Avery Joins Madero

Johnny Muldoon and Florence Avery have dissolved their vaude partnership, with Muldoon having enlisted in the Merchant Marine last week and now doing boot training at Sheepshead Bay, N. Y.

Miss Avery has formed alliance with Harry Madero for comedy, song and dance act.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 27.

Margo Meredith taking time out between rest periods to act as chairman of the Fifth War Bond drive committee at Will Rogers.

Sgt. Jacob Bernstein, who aided many of this colony and is now somewhere in the Southwest Pacific, airmailed a photo of a minstrel show he produced in Australia.

Jerry Derene received a clinic report that augurs well for discharge papers soon.

Lt. Milt Pickman and Lt. Les Miller ogling the gang and squiring Alora Gooding and Helen Inglee out for a downtown whirl. It was Helen's first time out of the san in four years and Alora's first official pass for downtown.

Betty Hoffman elated over surprise visit from hubby on her birthday. Also flashing good reports.

Bill Scherl cheered by visit from father, mother, sister and brother last week.

Joe E. Klein received 10-day furlough to visit his folks and friends in N. Y. city.

Muriel Shiddel upped for suppers and adding poundage.

William Hover, who cured here, is now bowling instructor in Syracuse, N. Y.

Write to those who are ill.

Indpls. House Shutters

Indianapolis, June 20.

Keith's shuttered for the summer after more than two years of continuous operation on vaudfilm policy.

The house undergoes alterations and reopen Aug. 25 with same policy.

DALE BALTO AGVA REP

Freddy Dale has been appointed representative of American Guild of Variety Artists in Baltimore, succeeding Skip Fink, resigned.

Dale took over this week.

Night Club Reviews

Normandie Roof, Mont'l

(MT. ROYAL HOTEL)

Montreal, June 19.

Carl Brisson, Don Turner Orch (11) with Mae Allen, Duke and Trio relief band; cover $1-$1.50.

The Roof is on the big time currently, Carl Brisson opening a two-week stay Monday (12) at this town's standout night resort. He was a breeze from the start.

Smooth pacing, expert showmanship, a rich baritone exactly fitted to his type of nostalgics, and a very high salesmanship category put him across here and likely to hypo the b.o. into a new high at the Roof as a result.

Roaming around the floor with a portable mike, singing perched up on a chair and thence hopping to a wall seat, contacting the femme payees for duets with expert use of a personality that gets over solid from the opening gong, garners him big applause dividends. Choice and delivery of songs make a heady draught that girls of all ages seemingly can't get enough of.

This Brisson repertoire is guaranteed surefire. "Cocktails for Two," "Capri," "Kiss Your Hand Madame" take on new meanings as he sings them, and "Memories from Gay Old Vienna" and "The Last Time I Saw Paris" hit new highs in nostalgic values. His "Gardenia" song, stressed by the flower in his buttonhole, adds to his prestige, and tophat and tails dresses his act perfectly.

The Turner orch peddles a sweet-hot type of dansapation that fills the floor, and Miss Allen pipes acceptably. The Miss Duke relief band is an adequate filler. *Lane.*

Glass Hat, N. Y.

(HOTEL BELMONT-PLAZA)

Whitey Roberts, Dorothy Shay, Gaynes (2), Bette Bugbee, Mickey Alpert Orch, Nino Orch, Line (6); $2 Minimum.

Produced and staged by N. Y. Mirror cinema-nitery reviewer Lee Mortimer and Frank Law, new summer revue shapes up as satisfactory divertissement. It's primed, of course, for the less sophisticated trade.

Lineup is new in the nitery field, for the most part. Line of girls appear in three fetching production numbers, clicking best with a torso-manipulating routine that packs plenty s.a. For the finale girls work out a "bathing beauty" number, using males from the audience for the parade on the floor. It pays off handsomely in laughs.

Bette Bugbee, billed as a Conover girl, emcees. She was somewhat uncertain at show caught. She's pleasant in appearance but lacks convincing delivery and needs better material.

For the rest, there are the Gaynes, (New Acts), dancers; Whitey Roberts (New Acts), comedy juggler, and Dorothy Shay (New Acts), singer.

Mickey Alpert and Nino orchestras are first rate for show and dance music. *Mori.*

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, June.

Johnny Long Orch (19), Pancho & Dianne, Bobby Belmont, Juanita Rios, Eddie Shine, Patti Dugan, Gene Williams; no cover, minimum $1.50 weekdays, $2.50 weekends.

Paced by Johnny Long's band and backed solidly by a group of good acts, the new "accent on youth" show in the town's top nocturnal rendezvous is entertaining all the way and maintains the spot's high standard.

No stranger here, Long's combo offers a style less frenzied than some of the bands which have preceded it. Long, personally, impresses as modest guy who plays fiddle southpaw. His band is smooth, listenable and capable of satisfying for dancing or playing for acts. It has two fair vocalists, youthful Patti Dugan, a cute trick, and Gene Williams, both of whom earn plaudits for their warbling.

Topping floor acts are Pancho and Dianne, who get much palm pounding for ballroom terping. They present some rather different routines, make a fine appearance and are excellently and tastefully costumed.

Eddie Shine's singing and dancing, gets nice hand, especially the latter. His "Slide Rhythm" tapping is well done and imitations of Ray Bolger and Fred Astaire, expert. Juanita Rios, Latin bombshell, is volatile and vivacious. She sings, dances, cavorts and, in general, does much to cement our good neighbor relations with hilarious results. Gets bravos.

Bobby Belmont presents several clever puppet novelties, but suffers by comparison with Walton and O'Rourke, here recently, who present a more elaborate and varied turn. *Liuz.*

Flame Room, Mpls.

(HOTEL RADISSON)

Minneapolis, June 17.

Joe Porretta Orch (5), Georgie Price with Buddy Arnold; $2 min.

This swanky room's current floor show personality, Georgie Price, is easily one of the best entertainment bets ever presented here. And that's not forgetting the list here has included Dwight Fiske, Sheila Barrett, Walter O'Keefe, Rolly Rolls, Margerie Garretson, etc.

In such an intimate spot, catering to spenders, Price fits like a glove. His friendly manner, arresting personality, topnotch talents as a comedian, singer and mimic, plus first-rate material spell plenty customer enjoyment. Moreover, he provides a maximum of pleasure without ever resorting to anything even remotely resembling off-color.

At dinner show caught, Price, with capable Buddy Arnold emceeing and at the piano, did eight numbers and then had to beg off. He leads with clever version of "San Fernando Valley" does an impression of Archie of "Duffy's Tavern" doing "Leave Us Face It," then "Bye-bye Bluebirds," an impression of Al Jolson's patter and "April Showers," a take-off of Eddie Cantor doing "If You Knew Susie," then George Jessell's handling of "My Mother's Arms." Funniest of all is a burlesque of Hitler rendering "Der Fuehrer's Face."

Price finishes big with a succession of "old songs," including "School Days," with the customers invited to participate; "California, Here I Come," etc.

Joe Porretta's nifty five-piece dance orchestra, held over for the seventh time, is one of the smoothest combinations ever to hit these parts. Its soft, sweet, listenable music induces customer dancing. It does a good job for Price, too. *Rees.*

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Dorothy Jardon Maps Comeback in Show Biz After Hubby's Death

Dorothy Jardon, erstwhile musicomedy prima donna and vaude headliner prior to her marriage years ago to socialite Harry Oelrichs, is planning a stage comeback. Her husband died practically broke last month.

Prior to her retirement she had been featured in a number of Shubert and other musicals. She had also headlined in vaude here and abroad. After her marriage to Oelrichs she went into retirement. Couple had made their home on West Coast since 1925.

Oelrichs' family disapproved of the match, according to Miss Jardon, and when Mrs. Herman Oelrichs, aunt of her husband, tightened purse strings, Oelrichs soon dissipated what money he had. For two years prior to death he had been working as a guard in a Los Angeles defense plant.

KEN MURRAY VAUDER IN 3D COAST YEAR

Hollywood, June 27.

Ken Murray's "Blackouts of 1944" celebrated the start of its third year in El Capitan theatre by presenting its 1,211th performance before an audience of film and civic notables.

Maxine Sullivan, Elizabeth Talbot-Martin and Jan Rubini were added to the cast to start the new year.

Apollo, Harlem, Settles On Act's Wage Claim

Salary claim for one week against Apollo theatre, Harlem, N. Y., brought against Frank Schiffman, operator of house, for allegedly undue cancellation of Harris and Floyd before opening show on June 16, was amicably adjusted Friday (23).

After American Guild of Variety Artists told Schiffman that he'd have to live up to play-or-pay contract, or it would have to pull out his incoming show and declare house unfair, Schiffman called at AGVA headquarters with check for act's salary.

Girl Troupe Stranded, Owed $700 in Texas

San Antonio, June 27.

A troupe of nine girl entertainers from Chicago, who call themselves "The Sunkist Vanities," has lodged a complaint against a booker they said stranded them here.

They stated the booker set them for a show at Randolph Field, then walked out on them, owing them $700 in salary and taking $100 worth of their publicity pictures. He also left them with their bill to pay at the Menger hotel. His name was not given.

Cathy Dale, singer and leader of the outfit, said that she had been advised by their Chicago agency to stay here until the matter was settled.

Girls entertained at Randolph Field and were planning other local camp shows.

Local sheriff's office is working on the case.

Singing Waiters' Scale

Performers doubling as singing waiters and aligned with Singing Waiters Protective Assn., N. Y., and its affiliates elsewhere will get a minimum wage of $35 for a seven-day week instead of $14 as formerly, plus the usual tips. New scale goes in July 1 and the warbler-waiter 30 spots wherein their members are now employed.

Also, hereafter, the balladeer who jockeys beer on weekends only will receive $7 per day plus tips.

Resort spots are figured a lucrative outlet for channelling the confidential tenors.

Mulls New '90s Revue

Consolidated Radio Artists is considering new edition of "Gay Nineties Revue" for the road, with setup similar to last year's touring company which headlined Joe E. Howard, who would not appear in the new version. With Howard unavailable for the show, Consolidated's chief difficulty is lining up a lead name.

Understood that overtures have been made to Beatrice Kay to fill the spot, but chances of landing her are slim. Singer has a pic commitment and several offers in mind.

AGVA 100% SIGNED WITH A. C. CAFES

American Guild of Variety Artists claims 100% signaturing of Atlantic City niteries. Dave Fox, administrator of New York local of AGVA, visited resort over weekend and set several deals.

Niteries contracted and classifications are: Babette's, 500 Club, Steel Pier, Central Pier theatre, class A; Cliquot Club, Int'l Paddock Club, Harlem Club, class B. All have signed minimum basic agreements, with lodging included for performers in some instances.

Arthur Kay, former AGVA representative in Miami, has been switched to A. C. as AGVA representative.

Frances Griffin, singer who has been warbling with local band fronted jointly by Kenny Sargent and Joe Bracciante, joined Ada Leonard's all-gal band as featured vocalist.

Las Vegas Niteries Doing Top Business

Los Angeles, June 27.

Florine Bale, western director of American Guild of Variety Artists, after a tour of Nevada towns, reported terrific business in Las Vegas night spots despite the increased cabaret tax.

El Rancho Vegas, El Cortez and the Last Frontier are changing vaude programs every two weeks and paying top prices for entertainers.

'Funzafire' Tour Set

"Funzafire," Benny Meroff's potpourri vaude revue, has already been set for next year, teeing off its road tour starting January.

Show is due soon for USO-Camp Shows overseas tour. Current running time of 50 minutes, it's planned, will be augmented to two hours when "Funzafire" takes to the road.

Shelvey Stresses AGVA Regulation Nixing Agent Also Collecting as Booker

Matt Shelvey, national director of American Guild of Variety Artists, trained for Chicago yesterday (27), where he will address the newly organized National Agents Assn. at its initial meeting July 1.

While in Chi Shelvey will clarify a section of Article B in the AGVA basic agreement with agent-bookers. Clause rules that an act agented to a bonafide booker must pay two fees: 10% to agent and 5% to booker. But where agent assumes dual role and is not regular agent of act, those accepting engagements will only pay the agent's commission of 10%. In other words, the AGVA agreement does not recognize the dual capacity and withholds sanction to agents doubling in brass.

After Shelvey concludes business in Chicago he will continue his whirl to other midwestern cities, with Cincinnati as focal point, to iron out a few wrinkles in the AGVA setup there and in other cities. He expects to be gone for 10 days, with Dave Fox, director of New York local of AGVA, taking over for Shelvey at N. Y. headquarters during his absence.

Elaine Bauer joined Henry Busse band as featured vocalist at Stanley theatre, Pitts, this week, replacing Betty Brownell, who left to go into cafes as a singing single.

THANKS!

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ARTHUR FISHER, Booker
WILLIAM S. CANNING, Mgr.
Empire Thea., Fall River, Mass.

ARTHUR FISHER, Booker
RALPH SNYDER, Mgr.
Metropolitan Thea., Providence, R. I.

BEN GRIEFER, Gen. Mgr.
MICKEY ALDRICH, Booker
A. A. Adams, Owner
Adams Thea., Newark, N. J.

I. RAPPAPORT, Owner
MICKEY ALDRICH, Booker
Bernie Seaman, Mgr.
Hippodrome Thea., Baltimore

HARRY LEVINE, Booker
WILLIAM MISKELL, Mgr.
Orpheum Thea., Omaha

HARRY LEVINE, Booker
WILLIAM SEARS, Mgr.
Orpheum Thea., Minneapolis

CHARLIE HOGAN, Booker
EDWARD WEISFELDT, Mgr.
Riverside Thea., Milwaukee

CHARLIE HOGAN, Booker
HAROLD COSTELLO, Mgr.
Oriental Thea., Chicago

CHARLIE HOGAN, Booker
C. J. NEARY, Mgr.
Orpheum Thea., Davenport, Iowa

CHARLIE HOGAN, Booker
ASHER LEVY, Mgr.
Orpheum Thea., Madison, Wis.

HARRY LEVINE, Booker
JOHN H. MITCHELL, Mgr.
Palace Thea., South Bend, Ind.

LARRY GOLDE, Booker
K. T. COLLINS, Mgr.
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Paramount Thea., Toledo, Ohio

LARRY GOLDE, Booker
J. CROLL, Mgr.
Center Thea., Norfolk, Va.

WM. HOWARD, Booker
BEN DAMINGO, Mgr.
R.K.O. Boston Thea., Boston

HARRY MAYER, Booker
MORRIS GABLE, Mgr.
Earle Theatre, Philadelphia

HARRY MAYER, Booker
JOS. BERGIN & JOHN MAKIS, Mgrs.
Stanley Thea., Camden, N. J.

Special Thanks
to the Gentlemen of the Press for Their Invaluable Assistance and Many Kind Remarks!

And to the Entire Personnel of All Branches of the Music Corporation of America My Sincere Admiration and Gratitude!

VIRGINIA WEIDLER

Variety Bills

WEEK OF JUNE 29

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (29)
Sammy Kaye Orc
Ross Sis
Paul Winchell
State (29)
June Taylor Girls
Jones Alt Jr & Jr
Willie Howard
Ladd Lyon
Benny Fields
WASHINGTON
Capitol (29)
Manuel Viera
Bob Gonzales
Jane Pickens
Adelan Rolling Trio

Paramount

NEW YORK CITY
Paramount (28)
Chas Spivak Bd
Tip, Tap & Toe
Wesson Bros
Arnaut Bros
CHICAGO
Chicago (28)
Harry Richman
Dave Apollon
(One to fill)
Regal (28)
Buddy Johnson Bd
Son & Sonny
Peg Leg Bates
Viola Kemp
MICHIGAN
Detroit (28)
Perry Como
Jerry Wald Bd
Ballentine
Oxford Boys
Jeanne Blanche
MIAMI
Olympia (28)
Young Sis
Leonard Sues
Nick Lucas Jr
Harry Rose Co
Rochelle & Beebe
MINNEAPOLIS
Orpheum (28)
Ozzie Nelson Bd
Harriet Hilliard
Harris & Shore
"Lindsay," LaV & B
West & Lexing
OMAHA
Orpheum (28)
Ina Ray Hutton Bd

RKO

BOSTON
RKO (29)
G White's Scandals
COLUMBUS
Palace (1-6)
Count Basie Orc
(22)
Blind Date
Bob Chester Orc
Criss Cross
CLEVELAND
Palace (29)
Ted Lewis Orc
(22)
Tars & Spars
Timmie Rogers
Paterson & Jackson
Shorty Davis
(27-29)
Jerry Wald Orc
Patricia Morison
Oxford Boys
Great Ballentine

Southern

GEORGIA
Augusta
Modjeska (29-1)
Naughty But Nice
Columbus
Royal (29-1)
Broadway Brevities
NORTH CAROLINA
Burlington
Carolina (27)
Ross Russell's Rev
Concord
Cabarrus (30)
Air Wac Rev
Charlotte
Broadway (28-29)
Air Wac Rev
Wilmington
Carolina (30-1)
H'wood Scanties
SOUTH CAROLINA
Columbia
Carolina (28)
H'wood Scanties
Charleston
Victory (26-27)
H'wood Scanties
Orangeburg
Carolina (29)
H'wood Scanties

Warner

NEW YORK CITY
Strand (30)
Louis Prima Orc
The Fontaines
Ben Beri
Phil Regan
(23)
Louis Prima Orc
The Fontaines
Ben Beri
Phil Regan
PHILADELPHIA
Earle (30)
Abe Lyman Orc
(23)
Ink Spots
Ella Fitzgerald
Moke & Poke
Ralph Brown
C Williams Orc
UTICA
Stanley (27-29)
Tommy Tucker Orc
WASHINGTON
Earle (30)
Roxyettes
Dolorez Evers
The Pitchmen
Everett West
Eileen Ritter
(23)
Roxyettes
Eileen Ritter
Walter Nilsson
Radio Aces
Eileen O'Dare

Independent

NEW YORK CITY
Music Hall (29)
Don Cossack Co
Serge Jaroff
Carlton Emmy
Marie Grimaldi
Geo Young
Roxy (28)
E Madriguera Orc
Patricia Gilmore
Hazel Scott
Joe Besser
Carmen Amaya
LONG ISLAND
Jamaica (26-28)
Hibbard & Bird
Patsy Lane
Apus & Estrellita
Charles Page Co
Barrie & Brandao
(29-2)
Allen & Drake
3 Frollickers
Edwards Sis
Lynbrook (1-2)
Sammy Moss
ATLANTIC CITY
Hamid's Pier (1)
Vaughn Monroe Orc
Patricia Morison
3 Sophisticated L
Frank Sinnot
Kay & Kay
Ted & Art Miller
Steel Pier (1-2)
Rose's D Horseshoe
Frankie Carle Orc
Sharkey
Bob Chester Orc
Harry James
Happy Felton
Lois Lee
Gandsmith Bros
3 Samuels
6 Vikings
BALTIMORE
Hippodrome (29)
Olympic Girls
Gene Archer
Moro & Yaconelli
Morris & Ryan
Buster Shaver Co
State (29-1)
Gill Sis
Whitey Carson
Ray & Harrison
Gonzales Sis
(2-5)
Senor Cortez
Anger & Beck
CAMDEN
Towers (30-2)
3 Hearts
Lois Lee
Harry Steffen
Smith & Hart
Allen Reis & Lois
HARTFORD
State (30-2)
Bob Chester Orc
W... Bros
PHILADELPHIA
Carman (29)
Bryan Sis
Jack Lane & Girls
Fielder & Harriet
Jim Wong Tr
SPRINGFIELD
Court Sq. (29-2)
Elaine Bond
Hal Sands Girls
Catherine Harris
Bernice Howell
Lou Marmer
Leslie & Rollins
WASHINGTON
Howard (29)
Gus Auld Orc
Reis & Cheley
Dusty Fletcher
Spic & Span
WOONSOCKET
New Park (2)
Saunders & Waters
Francesca
(Three to fill)

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
Rosetta Williams
Henry Day 3
Babette Franklin
Sandy Saunders Orc
John Kirby Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Graner
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Eddie Mayehoff
Herman Chittison 3
Rose Murphy
Melissa Mason
Evelyn Knight
Stuart Ross
Cafe Society (Uptown)
Hazel Scott
Jimmy Savo
Mildred Bailey
Eddie Heywood Orc
Cafe Society (Downtown)
Ida James
Josh White
Edmond Hall Orc
Peter Rabbit's 3
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C Codolban Orc
Eddie Steele
Garland Wilson
Club 18
Roy Sedley
Vince Curran
Jerry Blanchard
Ann Paige
Eddie Lord
Ruth Wynn
Marsha Kent
Gordon Andrews O
Frankie Froeba Orc
Club 51
Frankie Hyers
Pat Harrington
Jack Sharkey
"Prof" Adducie
Ben Tracey
Hilda Taylor
Peggy O'Neill
Marie McCall
Anita Chandler
Ben Tracey
Benny Martini Orc
Club 1-2-3
Roger Stearns
Copacabana
Bert Wheeler
Paul Douglas
Dolores Grey
Eunice Healey
Don Dennis
Dana Bari
Dee Turnell
Shep Fields Orc
Frank Marti Bd
Coq Rouge
Dick Wilson Orch
Hotel Essex House
Harold Stern Orc
Hotel Lexington
Lani McIntire Orc
Momi Kai
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Dean Hudson
Hotel McAlpin
Gladys Tell
Ernest Hangrey
Eric Correa Orc
Hotel New Yorker
Tony Pastor Orc
Mary Jane Yeo
Mary Jane Lawson
Peggy Wright
Bob Ballard
Arnold Shoda
Hotel Pennsylvania
Glen Gray
Hotel Pierre
Myrus
Ellsworth & F'child
Stanley Melba Orc
Hotel Plaza
Hildegarde
Leo Kahn
Bob Grant Orc
Hotel Roosevelt
Johnny Cook Orc
Hotel Savoy Plaza
Nardia
Bob Simone Orc
Hotel St. Regis
Freddy Miller Orc
De Angelo & Vanya
Ray Terrell
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Xavier Cugat Orc
Martini
Hermanos W'ms 3
Misha Borr Orc
Hurricane
Mickey Alpert Orc
Bobby Baxter
Harjes & Dale
The Honeychiles
Chuck & Chuckles
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
Moya Gifford
Roberto & Aida
John Rockwood
Renee
Rosita
Margaret Gray
Virginia Fair
Carter & Ross
Joe Capello Orc
La Conga
Chela Campos
B Reilly
Marilee Echols
Horacio & Hilda
Machito Rhumba Bd
Latin Quarter
Diosa Costello
Cross & Dunn
Raye & Naldi
Lathrop & Lee
Mazzone & Abbott
Carol King
Beau Brummels
B Bizony Ensemble
Diamond Horseshoe
Bob Hall
La Pierre
Frank Ross
Herman Hyde & Co
Hazel Mangean 4
Marria Dale
Cecil Lewin
Gloria LeRoy
Billy Banks
Four Rose Buds
Bill Quenimeyer
Mitchell Brothers
Michael Edwards
Milt Herth 3
Vincent Travers Orc
G'wich Village Inn
Ryan Twins
Fred Roval
The Harlequin
Dean Martin
Bunty Pendleton
Marga
Fisher & White
Ramon's Orch
Hotel Astor
Harry James Orc
Hotel Belmont Plaza (Glass Hat)
Lee Mortimer
Garron & Bennett
Whitey Roberts
The Gaynes
Dorothy Shay
Glenmore Girls
Paxson Re Orc
Hotel Commodore
Boyd Raeburn
Hotel Dixie
Tom Arden
Desmond & Glover
Hotel Edison
Lawrence Welk Orc
Folie Miller
La Vie Parisienne
Rita Angel
Leo Fuld
Leon & Eddie's
Wendy Bishop
Eddie Davis
Sherry Britton
Cordova Trio
De Maye & Moore
Joan Summer
Johnny Thompson
Lou Martin Orc
Monte Carlo
Dick Gasparre Orc
Elayne Hume
Ralph Rotgers Bd
Nina Orla
Old Roumanian
Ralph Fielder
Harriet
Vera Niva
Murray White
Sadie Banks
Joe LaPorte Orc
Queen Mary
Naya Grecia
Catraine & Barry
Gus Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Rollini
Harold Green
Haley Reser 4
Nicolarios
Sig Schatz Orc
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Tucchi Orch
Russ Smith Orch
Tavern-on-Green
B Barragans Orc
Victory Boys
Lysa
Versailles
Robert Fields
LeBrun & Campbell
Florence Lessing
Betty Jane Smith
Jeri Sullavan
Paul Duke
Ray Sinatra Orc
Zanzibar
Marva Louis
Berry Bros
Tina Dixon
Bill Bailey
Ivy Carroll
Peewee Marquette

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Stageshows

Continued from page 3

since its opening more than 11 years ago was dying on straight pictures five deluxers using live talent. Next is the Paramount, which eight years ago was dying in straight pictures but through the pitband programs worked out by Bob Weitman, managing director, immediately started a vogue that spread subsequently to the Strand, with the Capitol and Roxy thereafter falling into line. All have prospered beyond expectations, even to the extent that very often shows are being turned out when they are still showing a nice profit, as witness recently "Cover Girl" at the Music Hall. Additionally, while plans were being discussed to retain "Going My Way" and Charlie Spivak at the Paramount for 12 weeks in view of the gross business being done, this was decided against in favor of the total of 10 weeks originally figured on.

Pictures that were playing the five stagebill deluxers in N. Y. last Labor Day up to those going into the coming Labor Day, together with distributors and weeks played (excepting those now on run or coming), are:

Music Hall

"So Proudly We Hail" (Par) (4); "Lassie Come Home" (M-G) (4); "Claudia" (M-G) (4); "What a Woman" (Col) (2); "Madame Curie" (M-G) (7); "Jane Eyre" (20th) (4); "Up in Arms" (RKO) (4); "Cover Girl" (Col) (6); "White Cliffs" (M-G) (7); "Once Upon a Time" (Col); opening tomorrow (Thursday); and "Dragon Seed" (M-G), last-mentioned to go over Labor Day.

Paramount

"Let's Face It" (Par) (6); "Lady Takes a Chance" (Par) (4); "True to Life" (Par) (4); "I Dood It" (M-G) (3); "No Time for Love" (Par) (3); "Riding High" (Par) (4); "Miracle of Morgan's Creek" (5); "Lady in Dark" (Par) (10); "Going My Way" (Par) (10); "And the Angels Sing" (Par), opening July 12, and "Hail the Conquering Hero" (Par).

Strand

(All WB)

"Watch On the Rhine" (5); "Thank Your Lucky Stars" (5); "Princess O'Rourke" (3); "Northern Pursuit" (5); "Destination Tokyo" (6); "In Our Time" (4); "Shine On Harvest Moon" (4); "Uncertain Glory" (4); "Between Two Worlds" (3); "Make Your Own Bed" (4); "Mask of Dimitrios" (slated for 3); "Mark Twain" (also for 3), and "Janie," which opens Aug. 4 for engagement through Labor Day.

Capitol

"DuBarry Was a Lady" (M-G) (4); "Johnnie Come Lately" (UA) (2); "Phantom of Opera" (U) (4); "Sahara" (Col) (4); "Girl Crazy" (M-G) (3); "Guy Named Joe" (M-G) (7); "Song of Russia" (M-G) (3); "Bridge of San Luis Rey" (M-G) (2); "Chip Off Old Block" (U) (1); "Heavenly Body" (M-G) (3); "Broadway Rhythm" (M-G) (3); "Gaslight" (M-G) (4); "Tender Comrade" (RKO) (2); "Two Girls and Sailor" (M-G) (4), and "Since You Went Away" (UA), which opens July 14, and is expected to pass Labor Day.

Roxy

(All 20th-Fox)

"Heaven Can Wait" (4); "Holy Matrimony" (2); "Wintertime" (3); "Rosie O'Grady" (4); "Guadalcanal Diary" (3); "Happy Land" (2); "Gang's All Here" (4); "The Lodger" (3); "The Sullivans" (4); "Purple Heart" (4); Four Jills in a Jeep" (3); "Buffalo Bill" (3); "Pin Up Girl" (3); "Eve of St. Mark" (3); "Home in Indiana" (currently in for 3); "Take It Or Leave It" (also for 3), and "Wilson," which opens Aug. 1 for run through Labor Day.

New Act

DONNA DAE
Vocals
11 Mins.
Hippodrome, Baltimore.

From Fred Waring's radio program, Donna Dae brings a fresh style of singing backed up by smart arrangements, good appearance and legitimate vocal equipment. On the pert side and without any of the showworn tricks of the average singer, in one, she gives out smartly with "Beguine," "I'll Be Seeing You," "Long Ago and Far Away" and "Don't Take Your Love From Me," all in a svelte groove of pleasing showmanship. Can hold her own in any company in any spot. *Burm.*

Exhibs Cited

Continued from page 21

mated cost of the Waring orch and Crooks for one week, according to Finske, would be about the combined gross of the three theatres in the Pocono belt for a whole year.

Wilson at White House

Earl Wilson, N. Y. Evening Post columnist, will head a large group of entertainers by special train to Washington, July 8, for a big War Bond rally on the lawn of the White House. Affair will be presided over by the President.

Wilson is currently lining up names to go on the trek.

Borscht Belt's Bonds

The "borscht circuit" is backing the Fifth War Loan Drive with a drive of its own. Eddie Cantor boosted his total of $200,000 worth of bonds sold several weeks ago at Grossingers by helping to sell $225,000 by remote control at Totem Lodge.

Cantor, who was in Saratoga, sent a wire of regrets and congrats to the highest bidder that brought $25,000 and vacation prizes offered by Totem owner, David N. Katz, raised the ante another $50,000, with the staff and management going for a like amount. Totem has set a goal of $2,000,000 for the summer.

'Parade of Stars'

Results from War Bond preems reported over the weekend continue to top previous records. The first bond preem in the Warner circuit, Philadelphia zone, brought $6,215,250 in sales at the Warner theatre, Atlantic City. State-Lake theatre, Chicago, grossed $3,000,000 in bond sales with a preem of "The Story of Dr. Wassell."

Capacity audience of 28,000 attended the Hollywood "Parade of Stars" bond show at Grant Field, Atlanta, last Monday (26). Bond sales in Richmond, Va., last Saturday (24) with the same show totaled $1,398,000. At Wilmington, Del., last Thursday (22) the troupe sold $2,325,000 in bonds.

Unit, recently joined by Al Jolson and Martha O'Driscoll, includes Paul Whiteman, Oscar Levant, Mischa Auer, Rosemary Lane, John Coy, Dennis O'Keefe, Walter Abel, Lt. William Holden, Pvt. John Payne and Ilene Woods. Fred Waring appeared with the show in Norfolk and Richmond.

More 'Small' Bonds

Boston, June 27.

Question about "smallness" of bond pledges for Fifth War Loan drive, now underway, as contrasted with fabulous sums gathered in on Fourth, answered by the industry here as a count only of the pledges by private citizens and not, as last time, of the great investment houses, too.

For instance, the "Dr. Wassell" bond preview at the Metropolitan this year drew $400,000 as contrasted with a bond preview last time involving Dorothy Lamour, which netted more than 10 million. Also, the film-star caravan opener at the Boston Garden last year was quoted as netting in excess of 200 million. This year the service men's show "Direct Hit" caught a "mere" 4 or 5 million.

This time, however, a $25 bond bought the best seats in the Metropolitan. Thus the small buyers were encouraged—in fact, the Metropolitan's capacity was oversold more than four times by individuals—whereas last year the small buyer sat in the gallery, if he sat at all.

Consequently, the film industry here figures the takes among the small buyers this year are far greater than ever before, and they point out that that is what was wanted. The "big" buyers' figures are not included in these special events, but tote up for the final figure.

Jolson Marching Thru Georgia on Bond Pitch

Hollywood, June 27.

Al Jolson planed to Atlanta to do bond-selling chore, which is his first, aided by Harry Akst at the piano. Jolson will do a two-hour show to enable Georgians to get a little coin for Uncle Sam from audience.

Jolson Talent Hunt

Columbia Pix staging a personality talent hunt to portray Al Jolson in the film based on the singer's life which Sidney Skolsky is readying for production. Pros and non-pros, who bear a resemblance to the star or can impersonate him from youth to the present, wanted by Columbia's casting office, Hollywood 28.

Better GI Shows For Battle Zones

Airings of better-type radio programs on all 300 of the Armed Forces Radio Service stations throughout the world are expected to start shortly following meetings the past few weeks between Army and network toppers in Washington.

Long a sore spot to the GI overseas has been the apparent snuff-off they are getting in their radio programming from the major webs. Their argument is that not enough recorded versions of top-flight night-time stanzas are being made available to go around. Another argument is that high-class shows, including science and geographical educational stanzas, symphonic and better-type musical programs, and forums have been getting the go-by.

Army officers finally have taken heed of G. I. pleas for better program schedules on overseas transmitters. Their confabs with network toppers have definitely corrected the situation, and official announcement of the specific programs which will be recorded for re-broadcast overseas will be made in next 10 days. Result will be an all-around program schedule for men in the armed forces similar to balanced schedules currently aired in the U. S.

Gilbert Miller Heads Legit Theatre Division

Gilbert Miller has been appointed chairman of the legit theatre division under the general amusement committee for the Fifth War Bond Drive and will concentrate on producers and theatre owners during the final two weeks of the campaign. Individual bond sales among actors on Broadway have been handled by various organizations, and in some instances by the managements.

Understood that Equity's purchase of $100,000 in E bonds will be credited to the legit committee. No special bond matinees, as during the Fourth Loan drive, were arranged because of the business decline usual at this time of the year.

McBride's agency, located across Broadway from the E Bond cash register at 43d street, has contributed tickets for hits to spur the sales. A gift pair for "Oklahoma" was "bought" one afternoon by someone in the outdoor audience for a $6,000 bond.

South Seas' GI Chatter

South Pacific, June 13.

Editor, "Variety":

A new Army radio station, one of the service chain dubbed the "Mosquito Network"—and very appropriate—went on the air here June 1. Programs include news, bigtime shows via wax, including Brice-Morgan; Fred Allen (a recent starter on his schedule); Eddie Cantor, Bob Hope, et al. Winnie Ross, Lanny's brother, is a staff announcer and warbler.

Pvt. Henry McLemore here—in an infantry (37th Division) combat correspondent team. Looks good—40 pounds lighter than his Broadway sylph.

Mark Hellinger left two weeks ago, bound for the C-B-I (China-Burma-India) theatre.

New pix starting to come in, viz., "Destination Tokyo," "Uninvited," "Guy Named Joe" and others. This South Pacific island has a circuit of 80 Army pic "houses." All local movies are al fresco, with coconut trunks as seats. Officers have their own "loges"—handmade desk chairs, mostly. And all personnel sit through the shows even during torrential tropical downpours.

Always good for laughs is Tokyo Rose, the traitorous tramp, who follows the Frisco news (nights) with American platters. Tries to instill nostalgia with schmaltz numbers and a come-hither "look" in her voice. One night she signed off cooing, "Goodnight, Boys, Goodnight." And a G.I. cracked, "Goodnight—see you soon."

Got a most welcome bunch of "Varietys" a day or two ago.

Merritt Franken.

MAJOR SILVERSTEIN ILL

Major David Silverstein, of film division of Signal Corps, stationed at Astoria, L. I., is seriously ill in Halloran hospital, Staten Island. He was for years scenarist in Hollywood for Metro, Universal, Columbia and others.

Vet of first World War, he was one of the first to stress the value of films for training.

Roxy, N. Y.

Enric Madriguera Orch (22) with Magda Montez, Patricia Gilmore; Carmen Amaya Co. (6), Hazel Scott, Joe Besser, Sammy Birch; "Home in Indiana" (20th-Fox).

Current Roxy show is smartly-packaged entertainment. Combining several varied branches of show business that would normally clash, the show dovetails in nicely such diverse acts as Enric Madriguera's Latin-American music, Hazel Scott's pianology, Joe Besser's rookie act, Sammy Birch's pantomime, the Roxyettes and the Carmen Amaya gypsy dance troupe. It's a smooth, fast-paced hour of high-grade vaude.

Madriguera's band gives out in slick below-border rhythms, and furnishes musical background for most of the acts. Gae Foster Roxyettes weave in and out of the proceedings, lending a Latin stamp with gaudy costumes and suitable stepping. Band opens with two Latin numbers, Magda Montez adding some vocals. Roxyettes are on for a "Mexican Jumping Bean" number, to neat terping with a Mexican motif. Birch slides on for his pantomime act with a phonograph, doing a Met star on his day off to the music of "Largo al factotum" from "Barber of Seville." Music then swings north, with attractive Patricia Gilmore singing "It's Delightful," "I'll Be Seein' You" and "It's Love, Love, Love," to band's accompaniment. Last number is made a novelty, band playing it a la Lombardo and Kostelanetz, with warbler delivering a la Baby Snooks. Madriguera adds a concert version of "Star Dust" for a solo violin number that exhibits neat cadenzas and double stoppings, but is too long drawn out.

Some fancy dovetailing comes next. Miss Gilmore pulling a plea for WAC volunteers by singing "The WAC Is a Soldier, Too," the Roxyettes as WACs drilling, and all fading for a neat intro as Joe Besser and his rookie drill-mates come on. Act is familiar routine from "Sons o' Fun" but still scores heavily. More neat business with Hazel Scott's entrance, three dancing boys trotting out her piano. To Madriguera's band-backing, Miss Scott plays the piano and sings several songs including "G. I. Jive" and a novelty song in Yiddish, "Ich will doch spielen" ("I wanna play").

Show then swings back to Latin-American motif for the Amaya troupe. Following Sisters Antonia and Leonor, young Carmen appears in solo, in the terrific twirls and heel-stampings that characterize her style. Sabicas, ace guitarist, has two solos, and troupe of six (three dancers, three guitars) combine with Roxyettes and band for a colorful finale. *Bron.*

Capitol, Wash.

Washington, June 22.

Jane Pickens, Coco, Steve & Eddy, Syd Chatton, Linda Moody, Sam Jack Kaufman's House Orch; "Two Girls and a Sailor" (M-G).

Jane Pickens is one of the more radian and likeable personality among singing headliners. She makes a nice appearance in salmon and white chiffon. Opens with a cowboy song, then seats herself at a white piano for "I'll Be Seeing You," playing her own accompaniment. Next is a cute bit; she uses a mirror to pick out male personalities in the audience whilst warbling "How Many Hearts Have You Broken?" Follows with "In My Arms," a lively arrangement. Encore is a southern spirituelle which had the audience clapping with her. Six bows and could have stayed longer.

Syd Chatton introduces a number of microphone imitations of Hollywood and radio stars, presumably all at a Jack Benny party. Coco, Steve and Eddy register solidly with acrobatic nonsense, and Linda Moody opens the show with some fancy tap stepping. *Arke.*

Orpheum, L. A.

Los Angeles, June 21.

Louis Jordan's Tympany Five, Gil Maison, Marion Daniels, John Gallus, Black Brothers (2); Al Lyons House Band (9); "Curse of Cat People" (RKO), (2d run).

Louis Jordan's small band tops this week's variety bill and, judging by opening matinee reception, can be credited with plenty of local fans. Group, composed of piano, bass, drums, trumpet and Jordan's saxophone, give foot-tapping rendition to "Low Down, Dirty Shame," "Honeychile," "Is You Is Or Is You Ain't My Baby," "Outskirts of Town," "G-I Jive" and "Deacon Jones."

Jordan does vocals, too, injecting a blue interpretation to several of the numbers. This is particularly true of "Deacon Jones" and routine was cut for subsequent shows. Otherwise no criticism can be found with harmony the Tympany Five turns out. It's all solidly in the groove for listening.

Ace variety turn is Gil Maison's educated canines and monkey. Act sold big on show caught, both as result of Maison's ability and the antics of his animals. Black Brothers' standard pantomine bit as raggedy tramps has changed a bit since last here and still rates appreciative hand. John Gallus makes his clarinet tooting all the harder by balancing rubber balls on the end of instrument while blowing and climaxes turn with ball balancing, horn blowing and working chorus of 24 marionettes in time with the rhythm. Filling in is Marion Daniels, acrobatic dancer, whose stint is about average for acro turns but has advantage of shapely appeal. *Brog.*

Earle, Wash.

Washington June 23.

Radio Aces, Walter Nilsson, Eileen O'Dare, Roxyettes, Jo Lombardi's House Orch; "Mask of Dimitrios" (WB).

Roxyettes open this show with a fine precision number. They introduce Eileen O'Dare, one of the best acrobatic dancers, with twists and turns truly remarkable. Walter Nilsson comes on with his comedy nonsense on fantastic bicycles and soon has them eating off his palm. Trickster has a number of unique sprocket gadgets and relies heavily on comedy in his delivery.

Radio Aces offer a medley of fun lyrics. They are pure song stylists and, with the accent on laughs, more than hit the target. The nimble Roxyettes close the miniature revue with a good routine, attractively costumed. Show is beautifully costumed and lighted wih Jo Lombardi's band now permanently on stage. *Arke.*

RKO, Boston

Boston, June 23.

"Blind Date" radio show with Arlene Francis; Bob Chester's Orch (16); Chris Cross; "Seven Days Ashore" (RKO).

The "Blind Date" radio show is dynamite on stage. Making its stage debut here this week, its got everything; laughs, suspense, romance, surprise and human interest, and audiences go for it hotly.

Seems to follow studio routine as Arlene Francis, with producer Tom Wallace, Bob Chester's band with Betty Bradley on stage to lend color and contrast, m.c.'s the show with plenty of humor, consideration for the kids' feelings, and audience appeal.

Stage is divided, dates on one side, boys on the other, each group with phones hooked up to the p.a. The all-serviceman male cast is USO chosen here; the girls picked in a day-long sesh at the RKO Memorial stage door. Pay-off for winners is an evening on the Ritz roof, for losers, a five spot and some of radio sponsor's product.

Opener caught the usual technical uncertainty, but even so went off smartly, and kept the audience off-balance throughout. Boys and gals proved pretty keen-witted, but the sharpness of Arlene Francis in saying situations played a paramount role.

Chester band opens show with plenty of hep bounce, Betty Bradley clicking in the vocals. Chris Cross, socko ventriloquist, finished band half big. This portion ran too long on opener evidently to make sure of stage set-up, and Cross's stint was also overtime to guarantee the switch, but by second show all technicalities were under control.

Biz terrif at show caught. *Elie.*

Hipp, Balto

Baltimore, June 24.

Walter O'Keefe, Donna Dae, 3 Caits, Jim Wong & Co. (5), Kidoodlers (4), Felice Iula and House Orch (12); "Days of Glory" (RKO).

Strong layout is well varied for appeal and plays to the hilt with nary a letdown in any spot. Walter O'Keefe is the emcee and utilizes rather fresh material for running gags contributing an extended spot on his own somewhat later in the setup.

Three Caits open. It's a standard with the mixed duo of younger hoofers holding down single and double spots and the oldster introduced as "Dad" for good sock and considerable appeal. Both Caits know how to shake a leg with the best and closing twosome in synchronized hoofery is good for a series of well earned bends.

Kidoodlers follow and wallop out a begoff with their fourway vocals and clowning on toy instruments. Wrapped around "Ma," a Circus number, some train business and an encoring "Paper Doll," quartet gets laughs and swings out very legitimately for a surefire spot. Make good niche for Donna Dae (new acts) to follow with vocals which hold excellent pace.

O'Keefe has an interlude of extended gab and a vocal pointing up soap opera stretch on the radio, registering very well with well-poised delivery and straightforward style—a welcome relief from the regular run of cigar chewing, hat twisting emcees coming through by way of the niteries.

Closing slot is allotted to tumbling, hand to hand and generally punchy acro stuff of the Jim Wong troupe. It's a swell flash for a bang-up finish which is built even bigger by introduction of a quartet of Chinese youngsters, ultra cute in native garb and a real natural with vocals of "Remember Pearl Harbor" and "God Bless America"—enough to close any layout with a bang.

Biz just fair. *Burm.*

State, N. Y.

Denny Beckner Orch (14) with Tommy Serel; Manuel Vera, "Gay Nineties Revue," with Minnie Allen, Billy Hines, Joyce Chandler, George & Harry Warren, La Sarita, Harry Klein, Jeanette Dupree, Jack Dillon, Bill McCullough; "Gaslight" (MG).

With "Gaslight" on screen, State this week shapes its stage show accordingly, with half of it allotted to the "Gay Nineties Revue," composed of vaude old-timers, and the leading half assigned to Denny Beckner's orchestra and one act. Beckner is playing his first N. Y. theatre date; he recently completed a stay at the Park Central hotel, N. Y.

Beckner's fair but pleasant enough musikers open the show. Composed of three trumpets, two trombones, four sax and four rhythm including an accordion played by Mrs. Beckner, the outfit depends largely on its leader. He's a Kyser type, seemingly doing anything that pops into his noggin. He takes off his coat, loosens his tie and goes to work and the antics he comes up with are commercial. He made a distinct hit with a comfortably filled house when caught.

Beckner doesn't play an instrument. He sings, doing "Basin Street Blues," and several other items nicely. One of his routines, however, is badly thought out. He goes through a spiel about the "big bands" in nearby houses, then tells his audience his band plays the same songs. Up comes takeoffs on Kay Kyser, Cab Calloway, Glenn Miller, etc. His talk is wrong psychology. He virtually tells patrons his is a secondary band. Tommy Serel sings with the band also. He does "And So Little Time" and "Lovely Way to Spend An Evening" nicely, but last should be replaced. It's too old.

Manuel Vera's act is slow and shows little talent, but patrons seem to find it entertaining. He has two monkeys who work on miniature guitars, drums, maracas, etc., with orchestra accompaniment. For a finale one monk rides a Great Dane over hurdles.

"Gay Nineties" revue is one of those nostalgic things that patrons took a solid shine to when reviewed. Made up of ex-vaudites, not one of whom is under 60, the act is pleasant and entertaining. It's paced by Minnie Allen, described as the "pepper pot" of the troupe; she does a neat m.c. chore, introducing in order, Billy Hines, vet minstrel man, who sings and does a tambourine routine; Joyce Chandler, cornetist; George and Harry Warren, barber shop duo who click with "Wait Till the Sun Shines, Nellie" type of tunes; La Sarita's dancing; Jeanette Dupree with gags and songs; Jack Dillon and Harry Klein's clog and buck and winging (latter 80 years and still plenty spry) and the bell ringing act of Bill McCullough. Miss Allen's own chore consists of takeoffs on Mae West and Carmen Miranda and a dance to "Pistol Packin' Mama" that goes over solidly. *Wood.*

Orpheum, Omaha

Omaha, June 27.

Ozzie Nelson Orch., with Harriet Hilliard, West & Lexing, Lindsay, Laverne & Betty, Harris & Shore, Joe Martin; "Swing Fever" (M-G).

Opening its new tour, the Harriet Hilliard-Ozzie Nelson combination presents a smartly routined and surprisingly well-drilled show. Band counts seven brass, five sax, four rhythm and numbers run from soft opening rendition of "No Love, No Nothin'" to boogie-woogie.

Nelson himself is in good form, keeping up incessant chatter and vigorous baton swinging. Miss Hilliard makes a novelty first entrance by singing in spot from edge of stage. Her "Milkman" and Spanish burlesque number with Nelson are best bits on a rather long program.

West and Lexing's brand of comedy might seem dated but the crowd—including the kids—ate it up and howled for more. It's a mixture of slapstick and burlesque and they go over big. Harris and Shore in a burlesqued adagio get plenty of laughs and response, the girl's eccentric steps clicking big. Lindsay, Laverne and Betty, three acrobatic femmes, are all over the stage, and hit the jackpot, too. Joe Martin, band's drummer, does a nifty soft shoe. *Rach.*

Oriental, Chi

Chicago, June 23.

Sonny Dunham Orch. (16) with Ruth McCullough, Dick Dyer, Frances Faye, John & Eve Kemmy, Elmo Tanner; "She's a Soldier Too" (Col).

Sonny Dunham's band, just out of the Sherman hotel, and Frances Faye, long a Randolph street favorite, share honors on the current bill and the jive patronage is having a field day.

Dunham allows his brasses full sway most of the time although the group can play soft with nice tonal effects. Leader paces the gang with his trumpeting, changing off now and then to trombone. Band opens with a neat arrangement of "Night and Day," segues into "Poinciana" goes a bit torrid with sax player Mack McDougal's bounce tune "Get Hep With a Beat" and really swings out with "9:20 Special." Band's vocalists are both hits. Ruth McCullough's versions of "Milkman Keep Those Bottles Quiet" and "The Man I Love" earned big hand and Dick Dyer's baritoning of "Long Ago and Far Away," "I'll Be Seeing You" and "I'll Get By" had the youngsters in the first rows ga-ga.

Frances Faye fills closing spot with solid vocalistics combined with her key pounding. Long a Chicago favorite, she has little trouble in chalking up a hit with her treatments of "Well, All Right," "Besame Mucho," "Shut My Mouth," "Tessie's Torch Song" and others.

Earlier on the bill Elmo Tanner, formerly with Ted Weems' orchestra, does a neat session of whistling of "Stardust," "The Whistler's Mother-in-Law," "Nola," "How Sweet You Are" and "Canadian Capers" and clicks. John and Eve Kemmy register solidly with an unusual line of comedy panto and acrobatic dancing. *Morg.*

Stanley, Pitt

Pittsburgh, June 23.

Henry Busse Orch (16), Wally West, Gaynor & Ross, Elaine Bauer, Wyatt Howard; "Meet the People" (M-G).

This is WB deluxer's last stage show for a month or so. House reverts to straight pix Friday (30), on account of a shortage of available name attractions. Stanley could have bowed out on a little stronger note, for there's nothing outstanding about this one. Chief ailment is its skimpiness; layout could have easily stood another act, perhaps two.

Henry Busse is still a socko trumpeter and his showmanship improves with the years, but this is hardly among the best bands he's brought here. Outside of Busse's own slick Gabrieleing, particularly on his stand-by, "Hot Lips," and the first-rate balladeering of Wyatt Howard, of the brass section, there isn't very much distinctive about the present outfit. New femme vocalist, Elaine Bauer, has her points but they're more visual than vocal.

Gaynor and Ross, mixed roller-skating team, get the show off flying with some stunts on a raised platform which make both the hair and spine stand on end. Wally West is a clever impersonator, picking out a flock of seldom-imitated radio people, and has some okay material to go along with his accurate mimicry, but he needs to unbend just a little more in his work. *Cohen.*

Tower, K. C.

Kansas City, June 23.

Marie Kuhlman, Vince & Romie, Maxine & Bobby, Frankie & His Gang, Carol Vogel & Betty Glunt; Tower Orch. (9) with Marilyn Ballinger; "Bermuda Mystery" (20th) and "Scarlet Claw" (U).

Tower setup this week is the customary 40-minute bill combining four standard turns with house orch and "Discovery Night" winner.

Orch tees off with "Say That We're Sweethearts Again," with Marilyn Ballinger doubling as canary and m.c. On first are Maxine and Bobby, man and dog act which registers solidly with juves.

Frankie and His Gang take over the deuce with combo of electric guitar, accordion, violin and bass, swinging out with "San Fernando Valley" and "St. Louis Blues." On next is Marie Kuhlman, comedienne, who breezes through a take-off on ballet dancing. "Discovery Night" winners this week are two eight-year-olds, Carol Vogel and Betty Glunt, who do a cute song-and-dance number.

Vince and Romie, who close, are sepia musicians who play piano, banjo and drums, and sing. They are at their best in their jive.

House filled at first night show. *Earl.*

Downtown, Detroit

Detroit, June 25.

Ted Lewis Orch (16), Reed Sisters (3), Teddy Hale & Paul White, Audrey Zimm, Gerri Gale, Bebe Fox, Snowball Whittier; "Minstrel Man" (PRC).

You've got to take your hat off to Ted Lewis' nicely gaited show ranging from corn to comedy. If you want nostalgia, Lewis has it, plus hot and clowning hoofing of Hale and White, who really wow them here, working to "When My Baby Smiles at Me." Old showman dishes up a great 60 minutes from the time he opens with a ditty called "Relax" to the familiar "Me and My Shadow" with Snowball.

Show is held together deftly by Lewis' easy, ingratiating showmanship. Reed Trio work excellently with "San Fernando Valley" and punch in background melody to Lewis' "Yankee Doodle Dandy." Gerri Gale uses the ballerina style to "Holiday for Strings" and Bebe Fox features the grind in her hoofing. Excellent stuff is Audrey Zimm's baton whirling feats. However, top hands went for the work of the colored dance duo of Hale and White and "Snowball" Whittier's affable work.

Lewis pulls out a little Dixieland combination to win plenty of appreciation and in it, unbilled, is Muggsy Spanier, the hot trumpeter. Biz good at opening show Sunday. *Pool.*

Strand, N. Y.

Louis Prima Orch (16) with Lily Ann Carol, Jimmy Vincent; Phil Regan; Fontaines (3); Ben Beri; "The Mask of Dimitrios" (WB) reviewed in "Variety," June 6, '44.

Phil Regan proves there's still hope for the bobby sox brigade by winding up the stage bill here on a strong note even though a good part of the house was lured through the lobby by Louis Prima and his strictly-for-jive-set band.

Regan opens cold with "Long Ago and Far Away" and then swiftly into "I'll Get By," "Boy of Mine" and "I'll Be Seeing You," getting by swell on his straightforward tenoring with no attempt at tricks or swoon - phrasing. Of course, Regan's pleasing manner and smile don't hamper him a bit. Back for "Dear Old Donegal," he could have lingered with even the most pronounced Prima devotees calling for more.

Prima's turn is tailored for his juve admirers; he feeds them jump tunes throughout, winding up with drummer Jimmy Vincent spotlighted for "Sing, Sing, Sing" in a flashy solo chore. Leader's throaty chirping and hell-and-highwater trumpet pace the orch all the way with no fines assessed against any musicians caught playing too loud. Looker Lily Ann Carol adds more than pulchritude to the act, turning in nifty vocals for "Amor," "Craziest Dream" and "I'll Walk Alone." Prima joins in second named for comic byplay.

Rest of strong bill has Ben Beri with his familiar comic juggling routine and the three Fontaines, two gents and a gal in a fast-moving balancing-contortionist turn. *Donn.*

Earle, Philly

Philadelphia, June 23.

Cootie Williams Orch (15), Ella Fitzgerald, Four Inkspots, Ralph Brown, Moke and Poke, Eddie Vinson; "Three Men in White" (M-G).

Earle management has dusted off the long unused S.R.O. shingle as all signs point to the fact that Moe Gale's all-sepia troupe will be ringing the b.o. bell this week—but good.

It's Harlem's top-drawer that's been emptied out onto the Earle stage, and it's an old-fashioned clambake for the guys and dolls who like their jivola served hot and brown.

Four Inkspots, as usual, waltz away with top honors with their stand-pat bundle of tunes—"Java Jive," "Lovely Way to Spend an Evening," "Don't Get Around Much Anymore," "I'll Get By" and their tag-tune, "If I Didn't Care." The dusky quartet gets better with age.

Ella Fitzgerald, too, scores with the pewholders, offering four tunes with her peach-fuzz voice—"Cow Cow Boogie," "Do Nothing Till You Hear from Me," "Five Guys Named Moe" and "Tisket-a-Tasket." The hefty canary has trouble begging off.

Moke and Poke, join the click parade, with their brand of nonsense and terpsichore.

Mood for the show is expertly set by the super-brand of swing put out by Cootie Williams, merchant of the low-down. And Williams, erstwhile trumpeter for Duke Ellington, does a sweet job of pace-setting with his horn.

Rounding out the all-star bill are Ralph Brown, terper par excellence, and Eddie Vinson, band vocalist. *Shal.*

Exchanges

Continued from page 30

his own theatres. Wm. Duggan takes Rosenfield's old spot.

Rosenfield recently bought a half interest in an Auburn, Wash., house, and since has acquired Post St. theatre, Spokane. Duggan is recently from Portland, Ore., where he was Mayfair manager.

Mortician's Cinema

Jacksboro, Texas, June 27.

The Jack theatre sold by Mrs. Maxine Phillips to Raymond Thompson, who also owns and operates the Mecca. Name of the Jack will be changed to Texas. Thompson is a local mortician.

WPB Okays One

Big Springs, Texas, June 27.

Richard Lee Bull and Gene Hendon, owners and operators of the Ritz, planning another house here, 575 capacity, with WPB o.k. Robb & Rowley circuit also operates several houses here.

Long Adds Trio

Dallas, June 27.

J. G. Long circuit purchased three houses in Coleman, Texas, from John and Roy Howell. Buildings housing the theatres have also been leased for a good period of time. This gives the circuit some 50 houses along the Texas coast.

K. C. Exchange Moves

Kansas City, June 27.

W. W. Adams, formerly of Minneapolis, and Henry Smith, from Salt Lake City, are new Columbia salesmen here.

Frank Maun is new Paramount salesman; he's from San Francisco.

'Okla.' $30,600, 'Turtle' $22,000 Only B'way Sellouts; 'Ice' 17G In 4, 'Love' Flops Fast; Monday Perks

Only two shows sold out last week —"Oklahoma" and "The Voice of the Turtle," latter suspending for summer—all others being dented with an exception or two. While business generally has been on the skids for weeks, there is a particular complaint about slim matinees, especially on Saturday. Current week may see a further dip and over Fourth of July, but Monday (26) saw hefty upturn.

However, "Hats Off to Ice" was hailed, skating musical being rated a real hit; the first money show to open in months. One other arrival last week, "Love on Leave," left in a hurry on Saturday. "Othello" ends great run this week. "Take a Bow," vauder, flopped out fast.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Golden (133d week) (D-789; $3.60). Somewhat better and on summer basis is slated indefinitely; rated around $6,000.

"Carmen Jones," Broadway (30th week) (CD-1,900; $3). Riding along to excellent business; some variance but pace not materially changed; $28,000 estimated; due to start long tour in fall.

"Chicken Every Sunday," Plymouth (12th week) (C-1,075; $3.60). Went off slightly but doing fairly well, with gross approximating $8,500 last week.

"Follow the Girls," 44th Street (11th week) (M-1,509; $4.80). Among the top musicals; goes to capacity at night performances with takings around $36,000.

"For Keeps," Miller (2d week) (CD-940; $3.60). Not getting much; first full week estimated at around $6,000; probably staying for picture rights.

"Hats Off to Ice," Center (1st week) (R-3,438; $1.98). Accorded fine press and looks set for run; capacity second night after start last Thursday (22); quoted around $17,000 in first four performances.

"Helen Goes to Troy," Alvin (9th week) (O-1,357; $4.80). Dropped more than expected; gross estimated around $22,000; not much better than even break.

"Jacobowsky and the Colonel," Beck (5th week) (C-1,214; $3.60). While this comedy is among Broadway's good things it has been tapering off of late; $19,000 estimated.

"Kiss and Tell," Biltmore (65th week) (C-926; $3.60). Down to around $7,500 but claimed bettering even break.

"Life With Father," Empire (242d week) (C-1,082; $3.60). Stands up so well that new run mark may be established; management still in no hurry to sell film rights; $11,000.

"Love on Leave," Hudson. Was panned; abruptly taken off Saturday (24); seven performances.

"Mexican Hayride," Winter Garden (21st week) (M-1,523; $6). Even gross leader was somewhat affected some performances but was quoted nearly $44,000.

"Oklahoma," St. James (64th week) (M-1,520; $4.80). No indication that immense appeal of musical smash has diminished; standees all times; $30,600.

"One Touch of Venus," 46th Street (38th week) (M-1,319; $4.80). Off some performances but still up in the big money with around $31,000.

"Over 21," Music Box (25th week) (C-1,001; $3.60). One of many shows with Saturday matinee weakness but should improve; still making coin; $10,500.

"Pick-Up Girl," 48th Street (7th week) (D-909; $3.60). Using some rates but claimed to have gotten around $9,000; started this week with virtual sellout Sunday night, quoted around $1,800.

"Ramshackle Inn," Royale (25th week) (CD-997; $3.60). Has completed stay of six months but chances through summer not indicated; rated under $7,000.

"Ten Little Indians," Broadhurst (D-1,118; $3.60). Presented by Shuberts and Albert De Courville; mystery drama written by Agatha Christie; opened last night (27); had been announced for Barrymore but switched when "Take a Bow" stopped at Broadhurst.

"The Doughgirls," Lyceum (78th week) (C-993; $3.60). Expected to play through summer although off like other long stayers; rated around $9,000.

"The Searching Wind," Fulton (11th week) (C-948; $4.20). Standout drama of the spring period; dipped with field last week but big; not much under $19,000.

"The Voice of the Turtle," Morosco. Layed off for vacation after 29 weeks; reopens Aug. 28; boxoffice open. Did capacity $22,000 in finale.

"The Two Mrs. Carrolls," Booth (47th week) (D-712; $3.60). Will also close for vacation after this week; picked up when suspension was announced; around $12,000.

"3 Is a Family," Belasco (59th week) (C-1,007; $3). Final two weeks announced but may stay bit longer; has made good run of it; rated around $5,500.

"Wallflower," Cort (23d week) (D-1,064; $3.60). Rated under $7,000; low for the engagement; business after July 4 will determine summer continuance.

"Ziegfeld Follies," Imperial (64th week) (R-1,427; $4.80). Claimed to have been doing better than estimated; slated through summer and then Chicago; over $25,000 figured.

REVIVAL

"Othello," Shubert (D-1,325; $3.60). Final and 37th week for longest engagement ever for Shakespearean tragedy; close to capacity $22,000. "Catherine Was Great" next attraction.

VAUDE-REVUE

"Take a Bow," Broadhurst. Vauder bowed out Saturday (24).

ADDED

"Broken Hearts of Broadway," N. Y. Music Hall. Beer-hall meller abruptly stopped Sunday (25) after two weeks.

NEIGHBORHOOD

"Arsenic and Old Lace," Flatbush, Brooklyn.

"Mr. and Mrs. North," Queensboro, L. I.

"Decision," Windsor, Bronx.

'INDIANS' SOARS TO $13,600, PHILLY

Philadelphia, June 27.

Whodunit thriller, "Ten Little Indians," really went to town in its second-final week here even though continuance at the Forrest wasn't announced until last moments. Agatha Christie mystery, first of its kind here in a long time, won united critical acclaim and soared to a juicy $13,600 in last stanza.

Bucks County Playhouse's first offering of its third season in the ballroom of Bellevue-Stratford hotel also reported okay biz. Show was Kitty Carlisle in John van Druten's "There's Always Juliet," which hit close to $7,500 last week, after picking up $1,300 or so in its first three performances previous week (it opened on Friday night). Top at Bellevue is $1.99, with some seats (all one floor) at 93c and $1.55.

'Letter'-Gillmore Hit By Rain, 4½G in Toronto

Toronto, June 27.

Heavy rainstorms were to blame for poor business at the Royal Alexandra when Margalo Gillmore in "The Letter" grossed $4,500 in summer season here, with 1,525-seater scaled at $1.50 top.

There was a big advance sale for Madge Evans, current in "Arms and the Man."

'Claudia' Stock 4G, Prov.

Providence, June 27.

Playhouse Stock Co. closed its first week at the Playhouse with "Claudia," catching fairly good $4,000. Second week presentation, which opened Monday (26), is "Guest in the House" with Julie Haydon. Company is being managed by Harvey Eisenberg.

Playhouse is a 1,300 seater and is scaled from $1.50 to 60c.

'Ladies' OK $13,000 In 5th Detroit Week

Detroit, June 27.

Only a slight decline marked the fifth week of "Good Night Ladies," which grossed $13,000 at the Cass, only $1,000 off the fourth week's figure. The comedy probably will stretch into mid-July at the house.

"Kiss and Tell," back in town at a $2.20 top at the Lafayette, got a bright $9,800 in the eight performances following the Monday opening.

'NORWAY' TOPS 43G TO PACE STRONG L. A. BIZ

Los Angeles, June 27.

Lights were up on only five legitimate offerings here last week, and business held up for the seven-day period. Thanks to rave notices both in the press and by word of mouth, "Song of Norway" pulled capacity audiences at the Philharmonic with $43,200. Similar money is in sight for the third and final week, although Walter Cassel is leaving the cast and Lawrence Brooke is assuming the lead role.

Ken Murray's "Blackouts of 1944," at El Capitan, celebrated its entry into the third year by ringing up $14,500 for the 104th week, and $14,700 is looked for this week, with the addition of Maxine Sullivan to the cast. "Personal Appearance," in the Mayan, slipped slightly to $8,100, but will hold during the fourth week to the same score. "The Family Carnovsky," all-Yiddish play, took less than expected at the Biltmore, with $11,000 on the first stanza, but figure is still good for the house. Foreseen on the second and closing week is $10,000. "Night Must Fall," at the Musart, did capacity $3,200 on the first full week and expects a repeater for the current period.

'VAG. KING' NIFTY $46,500, ST. LOUIS

St. Louis, June 27.

Victor Herbert's "Eileen," presented in the Municipal Theatre Assn's al fresco theatre in Forest Park in 1926, has been brought back for another seven-night stand. Teed off last night (Monday) with a mob of 9,500 on deck. The gross was an estimated $3,300.

Taylor Holmes and Eric Mattson head the cast, which includes Jack Sheehan, Virginia MacWatters, Earl MacVeigh, Lorna Byron, Adelaide Bishop, Zamah Cunningham, Corky Nail, Leroi Operti, Arletts Dickson, Trudy Brooks and John Brooks McCormack.

"The Vagabond King" wound up its one-week stand Sunday (25) with nice b.o. Aided by raves from the crix and good weather, drew 71,000 customers and approximately $46,500.

'Abie' Neat $15,000 Despite Wash. Pans

Washington, June 27.

"Abie's Irish Rose" in eight performances at the National theatre attracted estimated $15,000 last week. Two of the crix slugged it unmercifully, while the other two urged that it had the seal of popular approval.

That reviews don't count much these days was noted when the gross jumped in spite of the panning. "Abie" is in for four weeks.

Inside Stuff—Legit

Saturday Evening Post issue of June 24 features an article about the Brooks Costume Co., by Maurice Zolotow, carrying five color pictures snapped in the studio of the N. Y. plant. One photo shows A. M. ("B") Blumberg in his office, president Jimmy Stroock being in Sarasota, Fla., at camera time, attending to the costuming of the current Ringling, Barnum & Bailey circus.

Revealed in the article is the firm's annual business gross of $1,750,000, from the making of new costumes and an extensive rental department. Cost of the Ringling costumes this season was $300,000, while that for "Oklahoma" (St. James) and "Follow the Girls" (44th Street) was $75,000 each. Costumes for intimate cabaret floor shows, like that at the Copacabana, cost around $12,500. Stated that there are only about 20 successful costume designers, those mentioned being Miles White, Raoul Pene du Bois, Teddy Shore, Billy Livingston, Mary Grant, Nat Karson and Rose Bogdanoff, their annual income being about $20,000 each. Bianca Stroock (Jimmy's wife) is named as the best stylist in the profession.

Brooks rents costumes to between 200 to 300 amateur shows annually, mostly to school drama groups, such activity being generally dated between February and May. Firm was forced to refuse 40 such contracts during the spring, mostly because of a spurt in the number of shows produced in large war plants for morale purposes.

Some casts in Broadway shows have accepted salary cuts, not infrequent at this period of the year, when managers aim to prolong runs. Instances of players refusing increased pay are rare, however; case in point being that of Judith Evelyn, English actress in "Angel Street," Golden, N. Y.

Miss Evelyn left the show when the season technically ended May 31, prior to which time Shepard Traube, the show's producer, offered her a run-of-the-play contract starting Labor Day for $1,000, an increase of $250. Actress refused, saying she was tired of playing melodrama and was seeking a part in a comedy.

When Miss Evelyn joined "Angel" she was understudy at $100 weekly, taking over the part when Edith Barrett became ill during rehearsals. Understood that a sizable reserve fund is on hand to absorb summer losses, it being Traube's plan to keep "Angel" on Broadway until Dec. 4 when it will have accomplished a run of three years. Picture version of the drama carries the title of "Gaslight," the original label of the stage play by Patrick Hamilton.

Recently published N. Y. drama critics' boxscore by "Variety" was the 20th annual compilation of such records. Winner the first season, that of 1923-24, was James Craig, a newcomer among reviewers, who was on the Evening Mail, an afternoon paper, now defunct. He did not continue first-nighting when the sheet collapsed. There were then eight New York dailies as against the present nine, the Mirror not being in existence at that time. In succeeding seasons there were mergers among the dailies, such deals including scrapping of the World, while the Herald was combined with the Tribune.

Complement of critics in the first boxscore included such wellknowns as Percy Hammond (Tribune), Alexander Woollcott (Sun), Alan Dale (American), Heywood Broun (World) and Burns Mantle (News). Latter has retired, while the others are deceased.

Brock Pemberton's "Janie" nearly missed opening in Los Angeles on schedule recently when the baggage car carrying the settings was delayed near Chicago because of a rail accident. When word reached the Coast, Pete Ermatinger, manager of the Biltmore, and Tommy Kilpatrick, in advance of the comedy, went into action. They contacted a vicepresident of the Santa Fe line, advising him of Pemberton's standing as a Kansan (Emporia) with the result that the car was hooked onto the Chief. It was the second time for a baggage car to be attached to the streamliner, the first instance being on an Army order and the production reached its destination before the "Janie" company.

In process of revision is a new comedy by Mary Coyle Chase, called "The White Rabbit," also "The Pooka," which Pemberton, who returned from San Francisco last week, will produce in the fall.

"The Voice of the Turtle" is laying off at the Morosco, N. Y., as of Saturday (24) until late August, but the boxoffice will remain open until then, ticket sale for the three-person cast smash extending into next November. Arthur Leighton and Mike Oneroto will remain in the b.o. Six performances of "Turtle" are being played this week for uniformed men. Preference tickets were given convalescent war casualties, who will comprise around 90% of the gratis audiences.

"Two Mrs. Carrolls," Booth, will also suspend temporarily for a vacation and that boxoffice will also remain open.

"Turtle" grossed $716,226 in its 29 weeks on Broadway plus brief tryout tour. The John van Druten comedy claims to have paid off its production nut before going into the Morosco last Dec. 8.

Phoebe and Henry Ephron, who are in Hollywood, explain how their "3 Is a Family," in its final two weeks at the Belasco, N. Y., switched from John C. Wilson to John Golden auspices. When the play opened in Boston originally as "Wife Takes a Child," the authors were in agreement with Wilson that it had "a hopelessly bad third act." That portion of the play was rewritten, but the producer, feeling that the authors had changed the play from comedy to farce, thereupon decided to relinquish his rights. The Ephrons declare that the report of any quarrel between them and Wilson was entirely erroneous.

Arthur M. Wirtz, present at the Thursday (22) premiere of "Hats Off to Ice," at the Center, Radio City, gagged with friends that he had to hurry back to Chicago because "I've got a big show opening Monday, but I have no leading man or understudy." He referred to the start of the Republican National Convention, now being held at the Chicago Stadium, which he operates. Governor Dewey of N. Y. is the leading candidate as the party's Presidential candidate.

Sonja Henie and Wirtz are again the producers of the skating revue at the Center, which drew press plaudits.

'Face It' Folds at $14,500 in Chi, 'Rose Marie' 24G, 'Harry' $13,000

Chicago, June 27.

Folding of "Let's Face It" at the Selwyn theatre Saturday (24) cuts the local legit picture to five shows. Summer operetta season has caught on at the Civic Opera House. "Rose Marie," first of the series, took $24,000 on its last six performances. Second show, "New Moon," which opened Friday (23), garnered around $6,000 for first three performances. "School for Brides" did $10,000 at the Civic, and "Oklahoma" continues to sell out to $30,000 at the Erlanger.

Estimates for Last Week

"Kiss and Tell," Harris (59th week) (1,000; $3). Eased off to $10,500.

"Let's Face It," Selwyn (2d week) (1,000; $4.20). Couldn't face the poor houses and closed Saturday (24) to about $14,500.

"New Moon," Civic Opera House (3,600; $2.50). Opened Friday (23). First three performances in second of summer revivals drew around $6,000.

"Oklahoma," Erlanger (32d week) (1,500; $4.20). Sellout $30,000.

"School For Brides," Civic (4th week) (900; $3). Jumped to $10,000.

"Rose Marie," Civic Opera House (3,600; $2.50). Last six performances took $24,000.

"Uncle Harry," Great Northern (8th week) (1,400; $3). Gained a little to hit $13,000.

Current London Shows

London, June 27.

"Last of Summer," Phoenix.
"Arsenic & Old Lace," Strand.
All Star Variety, Palladium.
"Alice in Wonderland," Scala.
"Blithe Spirit," Duchess.
"Dancing Years," Adelphi.
"G'nite Ladies," Whitehall.
"Gypsy Princess," Saville.
"How're They at Home," Apollo.
"Ideal Husband," Westminster.
"Mrs. Cheyney," Savoy.
"Lilac Domino," Majestys.
"Lisbon Story," Hippodrome.
"Love Racket," Princes.
"Meet Me, Victoria," Vic Palace.
"Mr. Bolfry," Playhouse.
"Night In Venice," Cambridge.
"Old Chelsea," Winter Garden.
"Panama Hattie," Piccadilly.
"Pink String," Duke of York's.
"Quaker Girl," Coliseum.
"Quiet Weekend," Wyndhams.
"Shall No Night," Aldwych.
"Soldier Xmas," Vaudeville.
"Something in Air," Palace.
"Sweeter Lower," Ambassador.
"Uncle Harry," Garrick.
"While Sun Shines," Globe.

Current Road Shows

(July 2-8)

"Abie's Irish Rose," National, Washington, D. C.

"Catherine Was Great," Forrest, Phila., 5-8.

"Good Night Ladies," Cass, Detroit, Mich.

"Good Night Ladies" (2d Co.), Biltmore, Los Angeles.

"Janie," Russ Aud., San Diego, 2; Civic Aud., Pasadena, 3; Aud., Long Beach, 4; H. S. Aud., Sacramento, 6; Aud., Oakland, 7-8.

"Kiss and Tell" (2d Co.), Harris, Chicago.

"Kiss and Tell" (3d Co.), Shubert-Lafayette, Detroit.

"Oklahoma" (2d Co.), Erlanger, Chicago.

"Three's a Family" (2d Co.), Colonial, Boston.

"Tomorrow the World," Geary, San Francisco.

Swanson-Forbes $4,800 In Cambridge Tryout

Boston, June 27.

"3 Is a Family" continues to amaze in the Hub, remaining sensational at an estimated $10,200 on its seventh session at the aircooled Colonial. No closing announced yet. All other in-town legits are dark this week, and no prospects mentioned.

Meanwhile, the Cambridge strawhat touched its record at $4,800 for the eight-performance stanza of "Goose for the Gander," tryout with Gloria Swanson and Ralph Forbes.

10-Wk. Bklyn Season

George Danforth, who operated a strawhat troupe at Lake Mahopac, N. Y., last season, has pacted for a 10-week season at the DeKalb theatre, Brooklyn.

Begins July 8 with "Cellar Clubs," juve delinquency theme.

Biz Outlook on Broadway Seen Uncertain This Summer for Legit

Business outlook for legit on Broadway this summer is uncertain. The present offish trend is likely to continue until a week or so after the Fourth of July, when hotel reservations indicate a flood of visitors. Holiday itself will be an extended sojourn, falling on next Tuesday, with large offices probably closing Friday (June 30) until the day after the Fourth. That was true around Memorial Day, which also was on Tuesday. Major stores may similarly close for several days, while the number of people coming to the metropolis over the Fourth's weekend is a guess. However, a number of hits have scheduled matinees on the Fourth.

This week started much better than last. Sunday was up, while Monday (26) attendance jumped with musicals in high demand, as the result of arrivals from out of town.

Uncertainty surrounds the effect on metropolitan theatres of a sweeping order issued by the Office of Defense Transportation covering railroad travel, the wounded of the armed forces getting priority. Effective yesterday (27), railroads have been ordered to cancel or discontinue passenger train service if necessary and to refuse travel accommodations to passengers except for invalid servicemen and attendants. Managers are considering the possibility of the ODT regulation markedly curtailing the visitor and vacation volume which is usual annually during the summer.

Since the ODT order includes the diverting of equipment, some showmen fear that as the war in Europe progresses baggage cars might be unobtainable for road shows next season. Railroad men say there is no indication of that condition as yet. They mention that there would likely be a shortage of 70-foot cars, at present shows use 60 footers.

Weekends Weak

There is a pertinent difference in the Broadway weekend scene, which explains tapering of business at such times. For two years or more crowds overflowed from the sidewalks but Saturday nights in recent months have not witnessed such jamming, reflecting the shutdown of war plants, workers not having the wherewithal for extensive recreation. Expected that those plants will start operating again before long, making civilian materials if not war machines. Warm weather, too, has affected attendance.

Slowing up of business on Broadway and the road was not the result of the invasion so far as indicated, but more properly traceable to general conditions plus the time of the season. There is little theatre activity in Canada but one point proved that the invasion did cause a slump. At Vancouver attendance went off as D-Day approached. "Tomorrow the World" opened there the night before the invasion for a week. The day afterwards takings dropped nearly 50%. Result was that at least one other road show cancelled the stand.

Counting two premieres last week there are 24 attractions on the B'way list, and of that number 15 have a good chance to span the summer. The musicals have the advantage, and those favored to play through are: "Oklahoma," St. James; "Mexican Hayride," Winter Garden; "One Touch Of Venus," 46th Street; "Follow The Girls," 44th Street; "Carmen Jones," Broadway; "Hats Off To Ice," Center; "Helen Goes To Troy," Alvin, and "Ziegfeld Follies," Imperial.

Three straight play hits are going off, "The Voice of The Turtle," Morosco, and "Two Mrs. Carrolls," Booth, shutting down for vacations, while "Othello," Shubert, ends its run Saturday (1). All three would be leading possibilities into the fall. Three plays of last season's product look like stayers: "The Searching Wind," Fulton; "Jacobowsky and The Colonel," Beck, and "Over 21," Music Box, while four attractions which played through last summer are also due to be present when Labor Day arrives. They are "Life With Father," Empire; "The Doughgirls," Lyceum; "Kiss and Tell," Biltmore, and "Angel Street," Golden.

Suds Satire Set

Los Angeles, June 27.

Radio's soap operas and their sponsors form the basis of a satirical stage play, "It's In the Air," authored by Zion Myers and Francis Swann and slated to open late in July at the Belasco theatre.

3 Femme Leads For 'Widow' on Coast

Marta Eggerth, Wilma Spence and Virginia MacWatters will share the femme lead in "The Merry Widow" when the New Opera Co. production plays the Coast next month. Operetta, with Jan Kiepura resuming the lead held by him throughout the Broadway run ended recently, is penciled in for three weeks in San Francisco, starting July 10, followed by three weeks in Los Angeles.

Miss Spence, who replaced Miss Eggerth (Mrs. Kiepura) on Broadway, when the latter left to have a baby, will sing the first week in Frisco. Miss MacWatters, second lead in the long-run "Rosalinda," will replace for the next two weeks. Miss Eggerth will take over for the L. A. run.

9 LEGIT TROUPES SET FOR TOUR OF RESORTS

Legit will be in the ascendancy this summer along the eastern resort circuit, vacation spots in New York, New Jersey, New Hampshire, Pennsylvania and Connecticut already planning to bring vacationists a large selection of legit fare.

Stanley Woolf, impresario of the summer companies playing the Catskill circuit, et al., is currently rehearsing nine such companies on Broadway. Each company will play 63 one-night hotel stands, and will travel the road until Labor Day.

The Woolf thesplans will reel off such erstwhile Broadway standbys as "Claudia," "My Sister Eileen," "Junior Miss," "The Philadelphia Story," "The Front Page," "The Children's Hour," "The Little Foxes," "Morning Star" and "Accent on Youth."

Each company will perform only one play during its two-month tour. Woolf tried out the same idea last year with five touring units, and reports progressively successful results since his initial start in 1939 with a single company, which included Woolf himself as a member of the cast. Individual troupes will carry their own special sets.

Stagehands, as in prior years, will be supplied by the resort sponsoring the play, with Woolf collecting from $100 to $150 for the evening performance, amount of the payoff depending on size of the hotel.

Average salary for the individual performers comes to around $30, with room and board thrown in. Lucille Phillips, casting director, also comes in for a chunk of coin, as does the American Society of Authors' Agents, which collects royalties on each performance.

Early cast members were, in the main, simonpures, but current casts will be dotted with Broadway performers and others of professional calibre. Setup has the benediction of Equity, which okays the prevailing wage scale and staffs most of the casts.

None of the Woolf companies will play any hotel more than once, and all nine companies, each one making 63 stops, will play a total of 567 performances over the season. Bookings for this year, per usual, have been calendered to spot the plays at the larger hotels during the midweek period, with weekends at those resorts held open for vaude shows. In the smaller places, where variety talent is not easily available, the Woolf thesps will move in for Saturday, Sunday and holiday performances.

Sally Benson to Write Musical for Skirball

Hollywood, June 27.

Sally Benson, author of "Junior Miss," contracted to write a stage musical to be produced on Broadway next season by Jack H. Skirball.

Play will be based on two old stories by Louisa May Alcott, "Rose in Bloom" and "Eight Cousins."

Pasadena Opens Strawhat

Pasadena, June 27.

Tenth Annual Midsummer Drama Festival at the Pasadena Community Playhouse opened a series of eight plays by Sidney Howard, California-born playwright. Festival covers eight weeks.

First of the octet is "They Knew What They Wanted," with Onslow Stevens in the male lead.

Huddle on Road Co. Of 'Turtle' for Fall

Hollywood, June 27.

Alfred de Liagre, Jr., producer, and John Van Druten, author of the stage play, "Voice of the Turtle," are conferring here on the casting of a second company composed of film talent. Road outfit is booked to open in Detroit in September.

During his stay in Hollywood, de Liagre will huddle with studio execs about selling all rights to show for an even $3,000,000.

Equity Voting To Get Double-O

Change in Equity's election procedure, specifically the present rule of nominating half as many more candidates for the council than the number of posts to be filled, will be a special order of business, but it is understood the issue may not be threshed out until fall. Suggestion that Equity revert to its original regulation, dropping the 50% additional slate, was made at the recent annual meeting. Each year 10 new councillors are elected but for the past four years 15 candidates were nominated.

Argued now that the present system is not entirely fair, especially to those who do not win. When nominated each candidate is required to promise to serve if elected. Claimed that the five who lose are open to possible scorn by some actors and others not so meticulous with their chatter. Contended, too, that the original method of scratching the ticket and writing in names preferred by individual members, or by naming an independent ticket, is considered a more democratic method by those who do not believe the present system has worked out advantageously.

Rep Troupe Gives Show In Church As Mix-Up Stymies Aud. Date

It was almost a case of all set to go with no place to show for the Russell Collins Players, traveling stock company, last week, when group hit upon booking snarl in Peatzberg, N. J. Players have been touring the Jersey hamlets, hitting spots far removed from entertainment centers and playing under auspices of local organizations. Advance man had booked them into local school auditorium, but when troupe hit the town graduation exercises were holding forth.

Local minister came to their aid by converting church into theatre for one night only. Although clergy had given the spot sans strings and with the auspices out of the usual cut, Collins wanted to give the church usual percentage which was nixed by minister. He did, however, make him take a sizeable donation.

New Ruth Gordon Play Due for Sept. D.C. Bow

"Journey To A Star," new Ruth Gordon comedy which Max Gordon will produce, has been penciled in for the National theatre, Washington, to open Sept. 18. The actress-author won't appear in her play.

George S. Kaufman, who directed her present starrer, "Over 21," will direct the new play.

Met Opera House, Philly, To Become Sports Arena

Philadelphia, June 27.

The old Metropolitan Opera House, which cost the late Oscar Hammerstein $1,200,000 to build in 1908, will soon become a sports arena. The structure was sold last week to Jimmy Toppi, boxing promoter, for a reported $200,000 by the Philadelphia Saving Fund Society, which had a mortgage on the building.

Toppi said he would spend about $40,000 to convert the Met into a miniature Madison Square Garden for boxing, wrestling and roller skating. When completed the auditorium would seat 7,500.

Ohio O. H. As Youth Center

Wellington, O., June 27.

The Wellington Opera House, largest theatre in Ohio when it was built 60 years ago with seating capacity of 1,100 and a full balcony, will be remodelled into a youth center and community hall.

B'way Showmen, ATAM Reach Accord on Contract Concessions

After palavering for two years, Broadway showmen, via its League of New York Theatres, and the Association of Theatrical Agents and Managers have agreed on revisions and concessions to their basic contract, which extends for five years starting April 17, 1944. The contracting parties reached agreement on pay raises last summer, when many agents and managers got over $700 each in retroactive coin.

Stipulated in the new contract that the union has the right to apply for another boost in pay should the War Labor Board's "little steel" formula be upset. Equity permits laying off during Holy Week and the week before Christmas without salary liability, but hereafter the press agent and company manager must be paid by the producer, unless a layoff provision to the contrary is stipulated at the time the ATAM-er signs his individual contract. Like Equity, producers must supply first-class transportation, and when that is not available the agent and manager are to receive the difference in cost from the producer. Such rules, of course, apply to the road, since pre-holiday laying off is rare in New York.

On Broadway the company manager will go onto the payroll one week prior to the Monday of the opening week, while the house manager is to be paid one calendar week prior to premiere, previews to count whether played before paid audiences or not. Managers must be on salary for at least one day after closings "to finish up." If a show stops in the middle of any week, salary for the full week must be paid.

Road Agents

Agents going to the road are to be on salary for one week prior to the first tryout or opening date to ready the press matter, and if a producer sends the agent out two weeks in advance he is to receive a third week's salary for the same reason. Part-time advance work pay for the preparation of press material for shows due months later has been arranged for in packages. For such activity the producer may engage the agent for two weeks at half pay or four weeks at one fourth the minimum or agreed salary. Differences in tenure of employment for house managers are now subject to review by ATAM.

Matter of press agents who represent more than one attraction on Broadway and are required to have associates has been clarified. Up to now the agent was supposed to engage the associates but under the new contract the producer is named as the actual employer. Senior agents' minimum is $165 weekly and $135 for a second show, from which the associate receives $90. For social security and withholding-tax purposes the producer's books will show that the senior receives $165 plus $45 for the second show (or $210), total pay to the agent and associate being $300, if the shows are done by the same producer. If an agent handles two shows by different producers, the salary is $165 for each or $330 total, less the amount paid the associate.

'Stovepipe' Hearing Off Until July 18

Hearing on Carl E. Ring's injunction proceedings against Harold Spina, Edward Heyman and Walter Hannan, authors of "Stovepipe Hat," restraining them from reproducing under other managerial auspices, has been set over until July 18 in N. Y. federal court.

Injunctive prayer is part of $434,000 damage suit filed last week by Ring, a patent attorney and backer of the ill-fated legendary drama of Lincoln, which folded prematurely in Boston last month. Ring alleges in complaint that he dropped over $145,000 through interference of authors and "incompetency" of Spina, who staged it. He also attacks validity of Dramatists Guild basic agreement, and includes that organization among defendants. He further alleges that he was "sandbagged" into signing Dramatists Guild pact in order to protect an initial investment of $45,000.

ATAM MAKES SPECIAL RULE ON SHUBERT AIDE

John M. Johnson, for years with the Shuberts and currently manager of their Winter Garden ("Mexican Hayride"), has secured a three-week leave of absence for an eye operation. Under the rules of the Association of Agents and Managers, a replacement man must be engaged but the union made a special dispensation in Johnson's case so that he will receive regular pay during hospitalization. His work will be handled by the Shubert auditing department, those individuals taking over temporarily without extra compensation.

ATAM said the case was unusual but did not establish a precedent. Union has declined concessions of a similar kind, on the ground that it might lead to sharp practices by theatre owners.

Lee Shubert to Eye Grieg Operetta in L. A.

Lee Shubert is going to the Coast to look over "Song of Norway," operetta based on the biography and music of Grieg, the Norwegian composer. It's being presented by the Los Angeles Civic Light Opera Assn. and is slated for presentation on Broadway next season by the Shuberts and Homer Curran. Show is among a series of presentations at the Philharmonic auditorium, L. A., under a subscription system that is teamed with a similar plan in San Francisco, so that showings in both stands are assured of capacity.

"Norway" is highly regarded on the Coast but its Broadway chances cannot be based on the attendance there because of the large number of Coast subscribers. In addition to Shubert and Curran, who operates the Geary and Curran theatres in Frisco, Louis Lurie of that city will be interested in "Norway" if done in New York.

Curran is credited with the operetta's story, adaptation being by Robert Wright and George Forrest.

Philly-La Scala Opera Sets Festival Pacts

The Philadelphia-La Scala Opera Co. has signed contracts for grand opera festivals in Detroit and Cleveland this fall, eight performances to be given in Detroit, starting Sept. 27, and seven in Cleveland, beginning Oct. 7. Four performances will precede in Buffalo, Sept. 23-26.

The home series in Philadelphia will be enlarged from last season's 10 to 12 performances, with opening date Oct. 25. Baltimore will also get five presentations during the regular season.

Leonardi's Stager

Hollywood, June 27.

Leon Leonardi, for the past eight years music director at KFWB, has been granted indefinite leave of absence to return to the New York theatre. He'll direct music for John C. Wilson's production of "Bloomer Girl," which opens on Broadway around Labor Day.

Before turning to radio, Leonardi conducted orchestras for many New York and touring musicals.

'TOMORROW WORLD' SET FOR LONDON

London, June 27.

A London production of "Tomorrow the World," anti-Nazi dramatic hit, which ended a long Broadway run recently, went into rehearsal Monday (26) under direction of Marcel Varnel. Firth Shephard is producing.

Cast includes Robert Harris, Elizabeth Allan, Jean Cadell, Lilli Kann and Julie Mitchell.

3 More Strawhats

Additions to the summer stock list include Virginia Beach, Va., where William Blair is in charge; the Dow theatre, Hartford, operated by Al & Belle Dow, and the Royal Alexandra, Toronto, under the management of Ernest Rawley. All have registered with Equity and filed salary guarantees.

Theatre in Cedarhurst, L. I., renamed the Jacoby Playhouse, opens this week with a semi-pro cast. Management explained the small capacity of the house makes it impossible to operate profitably if required to meet Equity stock minimum salaries.

'Let's Face It' Closes in Chi After Questionable Booking, Moderate Biz

Chicago, June 27.

Following 12 days of disastrous business, "Let's Face It" folded after Saturday night's performance (24) at the Selwyn theatre, taking its place as one of the two flops of the local season. Other show was "Lady and the Clown," which lasted two weeks at the Civic theatre earlier in the season. Selwyn was a bad booking for "Face It," being designed for straight plays.

Show opened here June 13, practically cold, having switched its booking from Philadelphia to Chicago at the last minute. It never caught on. After the first week, W. Horace Schmidlapp, one of the producers, called the company together and told them if business didn't get better the second week they'd have to close. Cast took a 10% salary cut on the second week but the nut still exceeded the receipts, by far, so Schmidlapp closed the company although J. J. Shubert wanted to book the show into the Majestic, New York, at $2.50 top with a cheaper cast. Show has had five weeks on the road since leaving New York, having played Baltimore, Washington and Pittsburgh, each for a week, and two weeks here.

Recent Chi Casualties

"Face It" fold marks the second recent major musical casualty in Chicago, "A Connecticut Yankee" was called back to New York after three weeks. "Face It" was a sock success at the Imperial, N. Y., when produced by Vinton Freedley with Danny Kaye topping. It was not sent to the road because Kaye went to Hollywood but Freedley's partners, Schmidlapp and Richard Krakure, decided to tour it with Benny Rubin in the lead.

"Face It" drew a strong press in Chi but business failed to materialize despite the fact that the city was jammed with visitors, including a horde there for the Republican National Convention. Musical improved last week but missed drawing enough for an even break, a gross of over $17,000 being required. That was true of the three other out-of-town weeks played.

Reports to the contrary, there was that there was baggage transportation trouble with "Face It," which needed four cars, and because of the uncertainty of traveling the production original idea of sending the show to the Coast was scrapped.

'Tomorrow' Slated For Subway Circuit

Jules Leventhal will present "Tomorrow the World" on his subway circuit, booking the anti-Nazi drama into the Flatbush theatre, Flatbush, week of July 4, and Windsor theatre, Bronx, week of July 11.

Most of the Broadway company will play their original roles, the cast to include Conrad Nagel, Muriel Hutchinson, Joyce Van Patten, Johnny Venn, Richard Taber and Mary Benrimo.

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'Arsenic' to Open Atlantic City Season

Atlantic City, June 27.

The new Chelsea Playhouse, in the Chelsea hotel, will open its season Sunday (2) with "Arsenic and Old Lace," with a company including Helen Twelvetrees.

Theatre will be under management of Nat Abrahams and Harry Mulhern, boxoffice treasurers of the Forrest theatre, Philadelphia.

'KISS-TELL' SOCKO IN MELBOURNE RUN

Melbourne, June 27.

"Kiss and Tell," F. Hugh Herbert adolescent comedy which opened here last Dec. 11, is still playing to capacity business. Is expected to set a 30-week run to break all Australian records.

Comedy is the only current Broadway success now running in Melbourne.

And the Angels Bring

Backers of Broadway legit productions past, current and planned, are as follows:

"That Old Devil": General partner, Lodewick Vroom; limited partners, J. C. Nugent, Elliott Nugent, Edwin W. Booth, Robert M. Hawk, all $5,000; Arthur M. Lipkint, $2,000; Paul N. Turner, Selma Jaffe and Hulda Ford, all $1,000.

"Love On Leave": General partners, Charles Stewart and Robert E. Levee; limited partners, Martin Goodman, $20,000; Jean Goodman and Abraham Goodman, both $5,000.

"A Goose for the Gander": General partner, Rudolph Allen, $500; limited partners, Lt. Wm. H. Brown, $7,000; Joseph Swanson, $5,000; Isadore Rappaport, $3,500; John Wm. Reish, $3,150; Elizabeth Djadjadpe, Leo Yassenoff, both $2,500; Neill McCaffrey, $1,500; Herbert Kliegel, $1,000; S. J. Waterman, Max Lawrence, A. R. Gallo, Lillian Ash, Clint Osborne, all $500; Bertha Krulik, Olga Druce, both $350.

Lang Pacts 'Crescendo'

Howard Lang, producer of "School for Brides," current at the Civic theatre, Chicago, has pacted new play, "Crescendo," for autumn production. Lang is propositioning brace of film stars for respective leads, and expects to go into rehearsal in August.

BIRTHS

Mr. and Mrs. Bob Ferguson, daughter, New York, June 20. Father is ad copy writer at Columbia Pictures.

Mr. and Mrs. Mel Ferrer, son, Hollywood, June 19. Father is a dialog director at Columbia.

Mr. and Mrs. Lester Hammel, son, New York, June 23. Father is with William Morris agency.

Mr. and Mrs. Ed Schaughency, son, Pittsburgh, June 16. Father is the KDKA announcer.

Mr. and Mrs. Tom Duran, son, Pittsburgh, June 20. Father is on WCAE staff.

Sgt. and Mrs. Harry Kaplowitz, son, New York, June 22. Father, with the U. S. Army in England, was former assistant to Sam E. Morris, Warner h.o. theatre executive.

Mr. and Mrs. Magner White, son, Santa Monica, June 22. Father is on Metro's publicity staff.

Mr. and Mrs. Howard Mack, daughter, Chicago, June 23. Mother is Jean Dinning, of the Dinning Sisters, heard over WGN, Chicago.

Mr. and Mrs. Jerry Blocdow, daughter, Waterloo, Iowa, June 17. Father is manager of the Orpheum theatre there.

Mr. and Mrs. Robert S. Cragin, son, Schenectady, N. Y., June 21. Father, now in the Army, was chief copy writer for Leighton & Nelson and did productions at WSNY and WGY.

Mr. and Mrs. Lou Berman, a son, Detroit, June 17. Father is office manager for Universal here.

Mr. and Mrs. Glen Heisch, daughter, Los Angeles, June 26. Father is KNX program director.

Mr. and Mrs. A. Harry Zoog, daughter, last week, Trenton, N. J. Father, former general manager of WTTM and WFPG, now has own advertising agency in Philadelphia and Trenton.

Obituaries

RICCARDO ZANDONAI

Riccardo Zandonai, 61, one of Italy's leading operatic composers, died last week in Rome. He had been driven from his home by the Nazis and was living in a Franciscan monastery.

His best known operas were "Romeo and Juliet" and "Francesca da Rimini."

MATTIE EDWARDS

Mrs. Martha Mattie Settle, 78, known as Mattie Edwards, screen actress, died in Los Angeles June 26. She was associated with Cecil B. DeMille and Roland West during her career in Hollywood. She went to the Coast about 20 years ago, establishing herself as a character actress. Survived by husband, Edward Settle.

LT. JAMES GERARD SCHAEFER

Lt. James Gerard Schaefer, 27, of Army's 82d Airborne division, killed in action in France on D-Day, June 6. He was the son of George J. Schaefer, former president of RKO. In addition to his parents, surviving are his widow, Margaret, a sister and a brother.

(Details in film section).

BETTY BLAKE ROGERS

Mrs. Betty Blake Rogers, 63, widow of Will Rogers, died June 21 in Santa Monica after a long illness. Interment will be in Claremont, Okla., beside the body of her husband. Surviving are two sons, Will, Jr., now in the Army overseas, and James, newspaper publisher, and a daughter, Mary.

Jack Greenbaum, 51, former exhibitor, died in Cleveland, June 23. Once owner of a string of nabe film houses, Greenbaum sold them to Loew's about 20 years ago. During last war he served in France.

Mrs. Robert E. Griebe, member of general committee of National Board of Review (films) and at one time chairman of films for Brooklyn Circle of Federate Alumnae, died June 21 in N. Y.

Jack Epstein, 43, assistant cameraman at 20th-Fox, died June 20 on location, Kanab Forest, Utah. Taken ill with pneumonia while working on "Thunderhead, Son of Flicka."

Jacob J. Suzore, 77, part owner of several neighborhood film houses in Memphis, died June 22 there. Survived by a daughter, two sisters and one brother.

Mrs. A. T. Olmstead, 65, mother of Gertrude Olmstead, former screen actress, now Mrs. Robert Z. Leonard, died June 18 in Beverly Hills.

Jean Granese, 38, Philadelphia nitery singer, died June 22 in that city. Survived by husband, two brothers and a sister.

Mrs. Helen Shapiro, 70, mother of Victor Shapiro, publicist, died June 24 in Hollywood.

Revive L. A. 'Waltz King'

Los Angeles, June 27.

Universal Light Opera Co. will revive "The Waltz King" at the Philharmonic Auditorium, opening Aug. 7, with Richard Bonnelli singing the role of Richard Strauss.

Charlotte Boerner takes over the wife role, sung here last year by Irra Petina.

MARRIAGES

Irene Manning to Keith Kolhoff, Los Angeles, June 20. Bride is a screen actress.

Anna Lee to Capt. George Stafford, Los Angeles, June 22. Bride is a screen actress.

Marie Costello to Joe Kirk, Van Nuys, Cal., June 21. Bride is Lou Costello's sister; groom writer on Abbott and Costello radio show.

Suzanne Guettel to Lt. William Herz, Jr., Kansas City, June 3. Groom was formerly with Orson Welles' stage productions in biz capacity.

Gitzene Rice to Lt. Wallis J. Lillie, New York, June 24. Bride is daughter of Lt. Gitz Rice, songwriter and retired Canadian Army officer.

Helen Franklin to Alan Woods, Los Angeles, June 23. Bride is a publicist; groom a radio writer.

Estelle Kahn to S/Sgt. Morris Stein in Chicago recently. Groom former radio writer and announcer in Chicago and Los Angeles.

Caroline Tree to Elmore Vincent, Los Angeles, June 20. Groom is radio comic.

Mary Mahony to Reginald Hammerstein, New York, June 26. Groom is brother of Oscar Hammerstein 2d.

Plays on Broadway

Hats Off to Ice

Sonja Henie and Arthur M. Wirtz production featuring Freddie Trenkler, Carol Lynne, Lucille Page, Caley Sis (2), Helga & Inge Brandt, Geoffe Stevens, Rudy Richards, James Caesar, Paul Castle, Jean Sturgeon, Claire Wilkins, Robert & Gretle Uksila, Peggy Whight & Bob Ballard, Elouise Christine; Fred Hirschfeld, Harper Flaherty, Fred Griffith, Virginia Litz, Joe Shilling & Jas. Sisk; Vocals—Pat Marshall, Don Loring Rogers, Andrei Kristopher, John Patteson, Everett Anderson (Top Hatters); executive director, Wm. H. Burke; staging and dances, Catherine Littlefield; assisted by Dorothie Littlefield; settings, Bruno Maine; costumes, Grace Houston; skating direction, May Judels; music, David Mendoza; arrangements, Paul Van Loan; songs, James Littlefield-John Fortis; specialty octet, 25 girls, 15 boys; opened June 22, 1944, at Center, N. Y.; $1.98 top.

"Hats Off to Ice" is the hottest $1.98 buy in anybody's theatre. It's lavish, eye-filling icetravaganza which should run until the real ice rolls around and beyond that.

There's a wealth of splash, flash and dash in this revue. Catherine Littlefield has done an excellent staging job under William H. Burke's direction; Bruno Maine's settings and Grace Houston's costumes are resplendant; the skating daring and novel, and there are even a couple of good tunes which James Littlefield and John Fortis have dished up.

Running too close to midnight it's naturally overdoing a good thing, but the obvious embarrassment of riches is supposed to have been corrected by now.

Highlights are many but Freddie Trenkler's comedic antics are in a class by themselves although Charles Storey, foiling for him in the GI nonsense, chalks up a neat personal score. Trenkler is almost literally "the bouncing ball on ice," as his first-act specialty is captioned.

Carol Lynne, prima ballerina, whams with class specialties. Rudy Richards, juve, has a boogie-woogie routine that's a highlight and later clicks again with a Rio samba conceit. He's a hardworking, neatly attired performer, as is acro-dancer Lucille Page, first with her "Sophisticated Lady" and later in a clever comedy bit satirizing the dude ranches. It's here where Joe Shilling and James Sisk as the clown horse on skates also register. Also good for laughs are Sisk with Joe Shillen and Geoffe Stevens as three gobs on shore leave.

Helga & Inge Brandt with their precision dual work, one of them a "mirror" routine; ingenue Jean Sturgeon; and the rhythmic Dorothy and Hazel Caley are standouts in the femme division.

In the novelty division are Gretle Uksila and Robert Uksila with their Olive Oyl and Popeye the Sailor nonsense; James Caesar with a daring hurdle jump routine; and Geoffe Stevens as the cockeyed mayor of Kaunakakai in the "Isle of the Midnight Rainbow" first-act finale. This is an adaptation from Sonja Henie's own touring show of last winter, replete with hula stuff, luminous paint, etc. Claire Wilkins is the drum dancer to Stevens' "cockeyed mayor," and there are the usual warriors, native boys, hula dancers, etc.

Of the flash production numbers, Pat Marshall and Don Loring Rogers (who vocal-number lead all the spec stuff) have a likely song candidate in "Love Will Always Be the Same," replete with knightly jousts on black and white chargers, and Elouise Christine as the dancing princess. "You've Got What It Takes" is one of the too-long flashes, staged in routine manner, and probably chopped since the opening. "Persian Legend" is also on the longside, and the beautiful "Pathway to the Stars" is further slowed by Peggy Whight and Robert Ballard's otherwise smooth specialty.

But apart from these details, the customers will be saying "Hats Off to Ice" also. *Abel.*

Love On Leave

Charles Stewart and Martin Goodman production of three-act (six scenes) comedy by A. B. Shiffrin. Features Millard Mitchell and Mary Sargent. Staged by Eugene S. Bryden; settings by Paul Morrison. At Hudson theatre, N. Y., June 20, '44; $3.60 top ($4.80 opening night).

Sam Wilson	Millard Mitchell
Mary	Mary Sargent
Paula	June Wilson
Lucy	Rosemary Rice
Larry Draper	James Dobson
Robert Lewis	Stanley Bell
Flo	Joann Dolan
Hoagy	Bert Freed
Nick Hardy	John Conway
Slim	Ramsay Williams
Dr. Graham	Ross Matthew
Mrs. Lewis	Eleanor Gordon
A Policeman	Roderick Maybee
Sergeant	John Farrell

"Love on Leave," three-act comedy by A. B. Shiffrin, marks another attempt to kid the juvenile delinquency problem, and in this case, as with others, the results are disastrous. Its boxoffice chances are negligible.

Shiffrin has capitalized on the wartime prominence of kid sex maladjustments, hitching his comedy to the subject without actually touching it. The comedy for the most part is stiff, with only the first act at all believable and natural. Once the family life in Astoria, L. I., is established, the characters and their exploits become so exaggerated that they fail to hold water in reflecting real situations, and at no time do they go sufficiently berserk to achieve complete bedlam.

Yarn deals with an over-imaginative kid of 15 who's anxious to live and learn. She has a rendezvous in Times Square with a sailor against her parents' wishes. The sailor, however, sees through the kid's makeup and shanghais her back, unharmed, to mom and pop, the latter himself an "expert" on matters of juve delinqents. The ensuing free-for-all brings in none too adroitly an elder daughter's fiance, the latter's snoopy mother, a brassy zoot-suiter from across the street, a couple of cops, the sailor's shipmate, etc., for a jerky final act that's so singularly bereft of genuine comedy lines that the performers themselves seemed dulled by their ineptness.

Millard Mitchell as the harrassed father and Mary Sargent as the mother struggle valiantly against the script's handicaps. Bert Freed as the sainted tar's mate and Joann Dolan as a kid who leads the 15-year-old into entanglements, bring more to their parts than the play provides. John Conway as the sailor who fails to live up to the "sweetheart in every port" rep is not particularly convincing. *Rose.*

(Closed Saturday night (24) after seven performances.)

Play Out of Town

Goose for the Gander

Stamford, Conn., June 26.

Stamford Summer Associates (Gus Schirmer, Jr.) production of comedy in three acts (four scenes) by Harold J. Kennedy. Stars Gloria Swanson and Ralph Forbes; features Choo Choo Johnson and Kennedy. Staged by Robert Perry; setting, Willis Knighton. Opened at the Strand theatre, Stamford, Conn., June 26; $2.40 top.

Cast: Gloria Swanson, Ralph Forbes, Lynn Carter, Harold J. Kennedy, Choo Choo Johnson, Russell Collins, David Tyrell, Alice Pearce.

"Goose for the Gander" will never capture any medals for originality but it has an optimistic outlook for developing into better than acceptable diversion. A slightly shopworn theme has been embellished with some clever dialog, both witty and philosophical, and in the hands of a competent cast, a gander at the "Goose" is definitely not a wasted evening.

Break-in got off to technical difficulties, this being the troupe's first performance in the set. Despite typical summer-stock production miscues, cast carried the ball right through to the finish in a manner that maintained interest for a good portion of the four scenes.

Play sags in the middle between a good act one and an amusing final stanza. In the second frame, there's too much waiting for someone to do something—and it isn't a matter of reaching for lines either. More playing and direction speedup should remedy this.

Title gives plot tipoff about the wife who returns from a month's absence to find a more youthful femme concluding a nocturnal visit with her spouse. She decides the shoe can fit two feet, so she has three male admirers in for the weekend, meanwhile arranging things so the girl also stays on. The original family romance is restored at the final curtain.

Gloria Swanson and Ralph Forbes make an attractive and amusing couple who take each other for granted after eight years of married life. Miss Swanson exhibits an ease that is all the more commendable in view of production distractions. She wears a number of becoming creations, her first appearance, however, being less attractive than those that follow. Forbes contributes a polish to his role and doesn't let a comedy chance slip by.

Kennedy, the playwright, has handed Kennedy, the actor, many of the play's brighter lines but he knows what to do with them. Choo Choo Johnson's performance, as a Western Union messenger who delivers telegrams in evening dress, is a good bit of acting. Same goes for Lynn Carter, as the youthful femme "intruder"; David Tyrrell, Miss Swanson's Tarzan-like admirer, and Russell Collins, her oldtime flame.

Single setting of living room is okay despite obvious budgetitis. *Bone.*

Convicted of Wig Theft

Francesco Ortiz, ballet dancer, arrested in May for theft of wig worn by Alicia Markova, ballerina, as Juliet in the "Romeo and Juliet" ballet May 8 at the Met Opera House, was convicted by Justices Burlingame, Hoffman and Cooper after a trial last week in special sessions court. He will be sentenced July 12.

Ortiz was one of the supporting ballet the night the wig, worth about $100, disappeared.

CHATTER

Broadway

Nat Dorfman did jury duty all last week.

Billy Rose writing Lew Brice's comeback act.

John Murray Anderson due out of hospital this week.

Burris Jenkins ill with malaria at Naples will be sent home.

Jinx Falkenburg on hospital tour in the state of Washington.

Edward G. Robinson due in N. Y. from the Coast at the weekend.

Raymond Spector bedded with pneumonia at Lenox Hill hospital.

Sam Tauber, manager of Plymouth theatre, taking a month's vacation.

Al Rosen company manager of Mae West starrer, "Catherine Was Great."

Capt. Dave Miller, former Metro director, on a week's furlough in New York.

Peter Donald getting over severe attack of sunburn poisoning on both his tootsies.

Walter Abel, Par contract player, in town for a short vacation and radio appearances.

Joe E. Lewis recuperating from recent throat operation at Toot Shor's summer manse at Deal, N. J.

Performer Billy Gould discharged from hospital and off to convalescent home for another month's rest.

Fred Schader ahead of "Star Time," Paul Small's new vaude revue opening in San Francisco July 24.

Forrest E. Crosman, vet advance man, called in off road as company manager for "Ten Little Indians."

Estelle (Brody) Alexander has recovered from recent serious op. and is recuperating at Harkness Pavilion.

Billy Jackson, vaude agent, has taken over two-circus combo at Luna Park, Coney Island. Tees off July 1.

Joyce Matthews (Mrs. Milton Berle) and Ronald Telford signed for "Arsenic and Old Lace" at Newport Casino, July 3.

Harry Benson, manager of Lewisohn Stadium, with Lep Solomon, Jimmy Vincent and Eddie O'Keefe in the box offices.

David Rose, Paramount managing director for Great Britain, on the Coast for two-week visit, accompanied by Mrs. Rose.

Greta Rauch new assistant to Goddard Lieberson in the Artists Department of the Columbia Masterworks Division in N. Y.

Friends aiding Flo Dempsey, vaude-burlesque actress found destitute. Husband Herbert J. Gaffney is alleged to have deserted her.

Tommy La Rose (& Helene), out of Army after two years' service, now back with mentalist act on USO-Camp Shows Victory circuit.

Memorial services for Sam H. Harris are to be held in the chapel of the Jewish Theatrical Guild, Palace theatre building, next Monday (3) at 5:30 p.m.

When Edy Dale, nitery singer, came home to Dumont, N. J., recently after six months with a USO troupe, town threw a celebration as if for a war hero.

Billy (and Ruth) Ambrose, Jr., roundrobined the press, trade and lay, with a breezy letter explaining "That's what I'm fighting for," before going into the Navy.

Bob Gillham, Par's publicity-advertising director, trained in Saturday (24) after spending two weeks at the studio viewing new product and mapping ad campaigns.

Milton Diamond (head of Diamond, Rabin & Mackay) added Daniel Kornblum to his legal staff when latter resigned as general counsel of the N. Y. State Labor Relations Board.

Members of theatrical unions and Equity tossed party last week for Leonore Pernick, daughter of Sol Pernick, business agent of No. 1, stagehands, on occasion of her graduation.

Nitery biz up, although the 20% reduced tax doesn't start till Sat. (1). Bert Wheeler has hypoed the Copacabana into its former boom proportions, and Hildegarde is SRO at the Plaza, among others.

Lieut. I. Robert Broder, theatrical attorney before joining the Army, back from England for what he thought was return to inactive status (he's 43). But the orders went awry, and so he continues soldiering.

Mark Linder due in from Coast next week to set Broadway production of "Daughter of Diamond Lil," which he'll produce in association with William Sill, owner-operator of several indie film houses in New Jersey.

Emmett Callahan, general manager for Paul Small, left for Coast last weekend after quickie to N. Y. in connection with Small's new vauder, "Star Time," which preems in San Francisco July 28. Callahan's trek east was to look over several acts.

Reason for non-representation of Robert Coleman and Walter Winchell (both on Mirror) in last week's "Variety" poll of legit "bests" of the season—Coleman was bedded with the flu and Winchell wrote in that, because he saw only one show, he didn't think it fair to vote.

Hollywood

Ben Piazza celebrated another birthday.

John W. Considine, Jr., recovering from surgery.

Jack Durant checks in at Florentine Gardens July 2.

Claudette Colbert bought a Hollywood apartment house.

Al Berke joined the Charles Wendling agency as an associate.

Deanna Durbin readying for a concert tour of South America.

Richard Barbee joined Bing Crosby Productions as comptroller.

Bettejane Greer Vallee suing Lieut. Rudy Vallee for divorce.

Alan Ladd laid up with a back injury sustained in a fight sequence.

Stella Adler in from New York to join her husband, Harold Clurman.

Bette Davis bedded by flu while "The Corn Is Green" is shot around her.

Fay Holden and David Clyde celebrated their 30th wedding anniversary.

Joe Seidelman, Universal's foreign sales chief, in town for studio huddles.

Diana Lynn and Gloria Saunders graduated from University High School.

Alec Templeton shoved off for concerts in Bakersfield, Portland and Seattle.

John Stahl to Mexico City to study backgrounds for a forthcoming picture.

Walter Hould, foreign publicity chief for United Artists, in town to ogle product.

Ary Lima, Brazilian general manager for Warners, guest of honor at a studio blowout.

June Haver took time off her dramatic chores at 20th-Fox to graduate from high school.

Lieut. Jackie Coogan, back from the Far Eastern battle front, celebrating a furlough.

Peter Godfrey, film director, elected vice-president of the American Society of Magicians.

Dick Powell informed Superior Court that he will not fight Joan Blondell's divorce suit.

Charles Koerner elected a board member of the Los Angeles chapter of American Red Cross.

Capt. Madison Lacy, now on the Army inactive list, joined Vanguard publicity as portrait photographer.

Greer Garson and Humphrey Bogart awarded GI Oscars by servicemen of General MacArthur's Southwest Pacific Command.

Pittsburgh

By Hal Cohen

Singer Marjorie Long engaged to Lt. Louis Combs, an Army pilot.

Johnny Gallis up to Hotel Summit to open Baron Munchausen Room.

Paul Shannon, KDKA announcer, new president of local chapter of AFRA.

Terrace Room at William Penn hotel shutters for summer on Saturday (1).

Elaine Beverly back singing with Maurice Spitalny's orch again for a few weeks.

Lee Simmons, formerly of team of Chick and Lee, back from a USO overseas tour.

George Springer has replaced Jimmy Zummo on the sax with Piccolo Pete's orch.

Betty Benson (Mrs. Leon Strini) back dancing in night clubs again after having a baby.

Sam Nixons have left for New York to spend the summer with closing of Nixon theatre.

Critic Karl Krug presented with citation by American Legion for his entertainment work at Veterans hospital.

Joe Lieber, local labor relations counsellor who some time ago switched to managing a nitery, Don Metz' Casino here, and then branched out there as an m.c., has left Metz to join USO-Camp Shows as manager and m.c. of a unit which heads overseas.

Chicago

J. J. Shubert in town looking over "New Moon" at Civic Opera House; staying over for Republican Convention.

Entertainment Managers Association will hold fifth annual outing at the St. Andrews Country Club July 13.

Harry Conover here this week making arrangements to open a Chicago branch of his New York model agency.

Gracie Allen in for the Republican Convention, is hobnobbing with Mrs. John W. Bricker, wife of the Ohio Governor.

Carl Ravazza's orchestra follows Chuck Foster into Blackhawk restaurant June 28. New show includes Carroll Sisters and Ray & Pedro.

Joe Roth, former company manager of "Rebecca," has succeeded Wallace Munroe, resigned, as manager of "School for Brides," at Civic theatre.

Carl Snyder, Fredericks Bros. Music Corp. v.p., left for Hollywood for rehearsals of "Holiday On Ice," starring Belita, which is scheduled to open at the Coliseum here in October.

Suit to test the legality of the 30% tax scheduled to be filed here last week by attorney Milton Raynor for Colosimo's restaurant has been held up temporarily while various actors' organizations climb on the bandwagon.

Joe Sherman, the unofficial mayor of Randolph St., was the envy of all the other Randolph St. joints here last week when he managed to wrangle a coast-to-coast CBS wire for the Garrick Stage Lounge. Red Allen and Stuff Smith share the air time.

Washington

Charlie Yerbe resigned as house manager of Loew's Capitol.

"Two Girls and a Sailor" sold out Loew's Capitol bond rally in 72 hours. Gross was $500,000.

James Cleveland, former manager of Takoma theatre, won the Washington Post's title of "Ideal Father."

Stage Door Canteen now admits WACS, WAVES and SPARS at Treasury dances on Saturday nights.

Columbia theatre was first house to sell out war bond quota. $50 bond for every seat. Now seeks to make it $100.

Eddie Cantor appeared at Walter Reed hospital and entertained wounded veterans Saturday (24). Same night at war bond rally on Monument grounds.

Minneapolis

By Les Rees

Marion Oliver joining USO-Camp-show unit.

Princess Chio, exotic dancer, into Happy Hour nitery.

St. Paul Hotel Gopher Grill has Don Roth orchestra.

Dod Dodson, Wilkens & Wilkens into Andy's night club.

Curly's night club has Aerial La Zellas and Virginia Page.

Bob Wilson of USO here to audition talent for camp shows.

George Granstrom, indie circuit owner, nursing injured hand.

Northwest Variety club holding annual golf tournament July 14.

Cole Brothers, first circus in several years, here three days, July 3-5.

Harry Hirsch's annual Roller Derby opens at Auditorium July 3.

Edward K. Bickford and Kaye Sis with Virginia Page top floor show at Curly's nitery.

Ben Blotcky, John Fritcher and Gil Sesler of Paramount to Chicago for sales conference.

Joe Porretta orchestra held over seventh time with Georgie Price at Hotel Radisson Flame Room.

Harold Lundquist, 20th-Fox salesman, entertained bosses and fellow workers at house warming in new home.

Harry Hirsch back from Chicago where he looked over and signed up for Auditorium here "Alaska Stampede" show.

Dwight Fiske set for return Hotel Radisson Flame Room engagement June 30 and Sheila Barrett to follow, also a second visit.

Dorothy Lewis ice show at Hotel Nicollet Minnesota Terrace reported to have upped business plenty from preceding floor show's level.

Kay Hughes from Herbie Kay's band here attending University of Minnesota classes, joined Bud Strawn orchestra at Excelsior Amusement Park.

Air Forces

Continued from page 1

ception last December when the post broadcasting system at Sioux Falls Army Air Field made a posthumous award of the Air Medal and the Purple Heart to the late Staff Sgt. Cleo A. Ranning, 28-year-old radio operator-gunner killed when his plane crashed on a mountainside while flying supplies to troops on Attu. As an overseas veteran of World War I, Maj. Harold A. Patterson, post public relations officer, felt the discrepancy between the sacrifice of our soldiers and the impersonal, though sincere "thank you" letter and award of a busy Government. The idea grew to embrace similar radio tributes around the country, tying in for statewide broadcasts with local stations donating free time for the ceremonies. Thus the specially written and produced shows given for the honored AAF soldier's next of kin have become a lasting memento of the occasion in the form of photos and transcriptions of the broadcasts presented by the Army to the bereaved.

Literati

80% of U. S. Press Anti-4th Term

Informally it is admitted at the National Press Club that 80% of the American newspapers will be against the fourth term ambition of President Roosevelt. Against such opposition the Democratic National Committee will rely heavily upon radio. These figures are not indicative of the popular will, for canvasses at the Washington Times-Herald (bitterly against F.D.R.) and on the Washington Daily News (also anti-F.D.R.), show that the present occupant of the White House will get a majority of the votes on both papers.

Washington Newspaper Guild, singularly successful in raising wages on the National Capital journals, best reflects the majority of the working newspaper craft. It is heavily for F.D.R. Organized labor is solidly for a fourth term, with very few deflections from union card workers.

At the Democratic National Committee they don't concede California, even with Gov. Warren as Dewey's running mate. Roosevelt got a 500,000 majority there four years ago. The state is well organized on the labor end, with the Hollywood Democratic committee a factor in the defeat of Representative John M. Costello, and solidly for the fourth term.

Pan-Germanic Articles

Quite a number of articles that have appeared in recent weeks in various eminently respectable American periodicals are interpreted by some observers as representing a concerted campaign by advocates of "the Pan-Germany dream of which Nazism is only the most recent manifestation."

Various magazines and newspapers have carried the material, outwardly harmless and couched in the vocabulary of liberalism but hidden away, say the propaganda-detectors, are ideas and slants and interpretations favorable to Germany. In certain circles a list of about nine eminent German literati are named as the fountain-head of this stuff. It's pointed out that these spokesmen all repudiate Nazism but practically none of them repudiate Pan-Germanism.

Adams' Stint on War Scribes

Caswell Adams has scripted the stories of four INS war correspondents and Columbia Pictures has indicated an interest in securing the rights. Adams tells the experiences of Richard Tregaskis, who wrote "Guadalcanal Diary," now back recovering from a skull injury; Michael Chinigo, whose spectacular coverage in Sicily attracted attention; Jack Singer, who was killed on the carrier Wasp in the South Pacific, and Lowell Bennett, who bailed out over Berlin and is believed to be interned.

Expected that there will be a number of war correspondent features made by major studios, probably inspired by Ernest Pyle's "Here's Your War," currently being filmed.

Good Show Biz Items

Plenty of interesting show biz items in "Show Window of Life" published by Elizabeth Hiatt Gregory. Tells everything from Gen Lew Wallace writing his own first plug for "Ben Hur" to her own publicizing of old Palais Royal for John Murray Anderson whom she introduced into show biz via socialite tableaux at Bar Harbor.

Much, too, of early days of aviation, she being first reporter to specialize in air-minded items. Even Dr. Lee de Forest took upside down rides with foolhardy fliers in those days, meaning that one crash-landing at that time and radio might never have been born.

She caught shows in Louisville and details little known facts about such oldtimers as Mansfield, Drew, Della Fox, Lillian Russell, E. H. Sothern, Lackaye, Hopper, Hackett, Collier, Duse and Maude Adams.

CHATTER

Sgt. Marion Hargrove now feature editor of Yank, Army weekly.

Jimmy Starr sold a condensed version of his novel, "The Corpse Came C.O.D.," to Liberty.

Barbara Heggie, daughter of the actor, O. P. Heggie, "profiling" Hildegarde for the New Yorker.

Kay Campbell writing a biographical sketch of Edgar Bergen and Charlie McCarthy for Read mag.

Bee Bangs signed as Hollywood business representative for Screenland, Movie Show and Silver Screen.

Larry Reid, executive editor of Fawcett Publications' screen magazines, off to Hollywood for month's stay.

George (Life) Frazier thinks "maybe I'll finish my book this month" in Wellfleet, Mass., where he is vacationing. It's for Viking.

Speed Kendall, former Hollywood writer for the Los Angeles Times, is out of the Marines after two years, and in the 20th-Fox flackery.

Elaine Wayne, of United Artists publicity dept., scripting a profile of J. Arthur Rank, British film tycoon, for August American Mercury.

The book firm of H. C. Kinsey, who once owned a chain of mags, has been sold to Putnam's. Kinsey brought out about 30 titles a year.

Will of late Ellen Frye Barker, writer of scenarios and author of books on screenplay writing, declared formally to be "more than $10,000."

Julie Neal wound up a series of Hollywood interviews for Young America, juve mag, and shoved off for Mexico to write a yarn about President Avilo Camacho.

Marion Avery Doran in Hollywood as newspaper and magazine aide to Thornton Delehanty, succeeding Wanda Cade, now secretary of Motion Picture Art Directors.

Louis Adamic to script series of articles for Women's Day, monthly mag, on the contributions of foreign nationalities to American civilization, first of which is to appear July 1.

Janet Flanner, factotum of Blue network "Listen the Women" airer and staffer on New Yorker mag, penned a book "Petain" to be published July 7 by Simon & Schuster.

Cornelia Otis Skinner has signed with Houghton, Mifflin for the as yet untitled biography of her father, mother and herself. Mss. is well under way and will be ready by fall.

Harold Heffernan, Sheila Graham and Inga Arvad are dividing the Hollywood beat for NANA, the first time a syndicate has had three writers regularly assigned to the film capital.

Alan Hynd, author of "Passport to Treason," appointed Contributing Editor of Coronet. Hynd is now working on story of the newspaper career of Joseph Connolly, executive head of International News Service.

Break Barriers

Continued from page 3

tures are concerned is the very nature of the product itself. With films today recognized as a medium of culture and politics—a fact acknowledged abroad before we gave it official recognition—the current survey assumes more than mere industry-wide significance. And there is no commodity of American export which has had nearly so many restrictions placed upon it by other nations, either in the pre-war period or at present, as U. S. pix. State Department's interest in the subject therefore becomes many-sided—involving the protection of culture and free exchange of ideas, as well as of a mere commercial product.

Close Cooperation

Because of the complications surrounding the merchandising of films abroad, the State Department is working in close harmony with the industry and the Will Hays office in evaluating the situation and gathering information.

Spokesmen for the State Dept. emphasize the fact that they are not undertaking a job of trade promotion. It is felt that the industry can stand on its own feet when it comes to merchandising its output, all other factors being even. With a business built up in the past on excellent production, fair treatment of stories and the Hollywood star names, the assumption is that the industry will need no aid from Uncle Sam, once the barriers are down.

And that is the core of the job the State Department has set for itself. The long range objective of the entire study is to see that there are fewer and fewer artificial barriers to the free movement of films. It is primarily a job of trade protection—rather than trade promotion. Except for moral restrictions, in which the Government will make no attempt to interfere, the State Department will do all in its power to wipe away barriers that prevent our pix from getting into foreign countries.

Once they are inside the borders of another country, the rest will be up to Hollywood.

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